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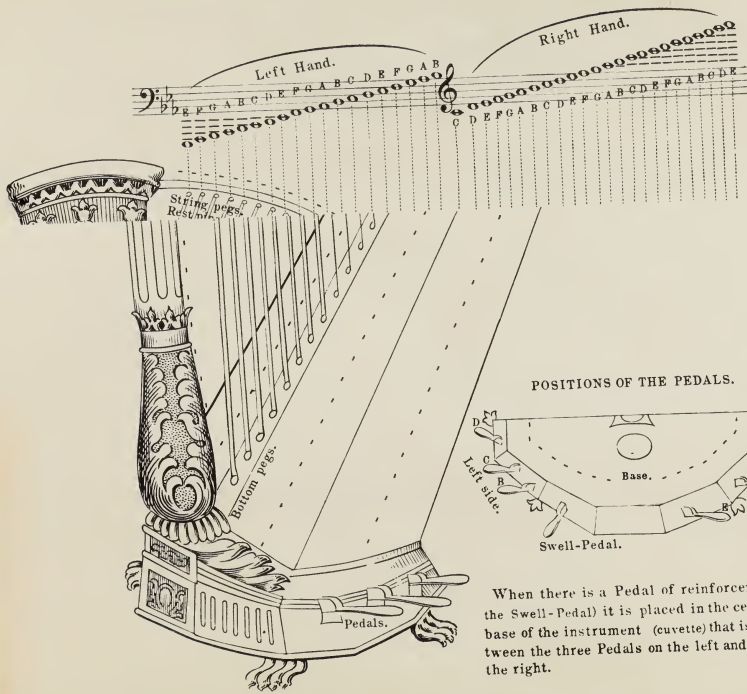
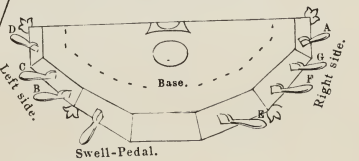
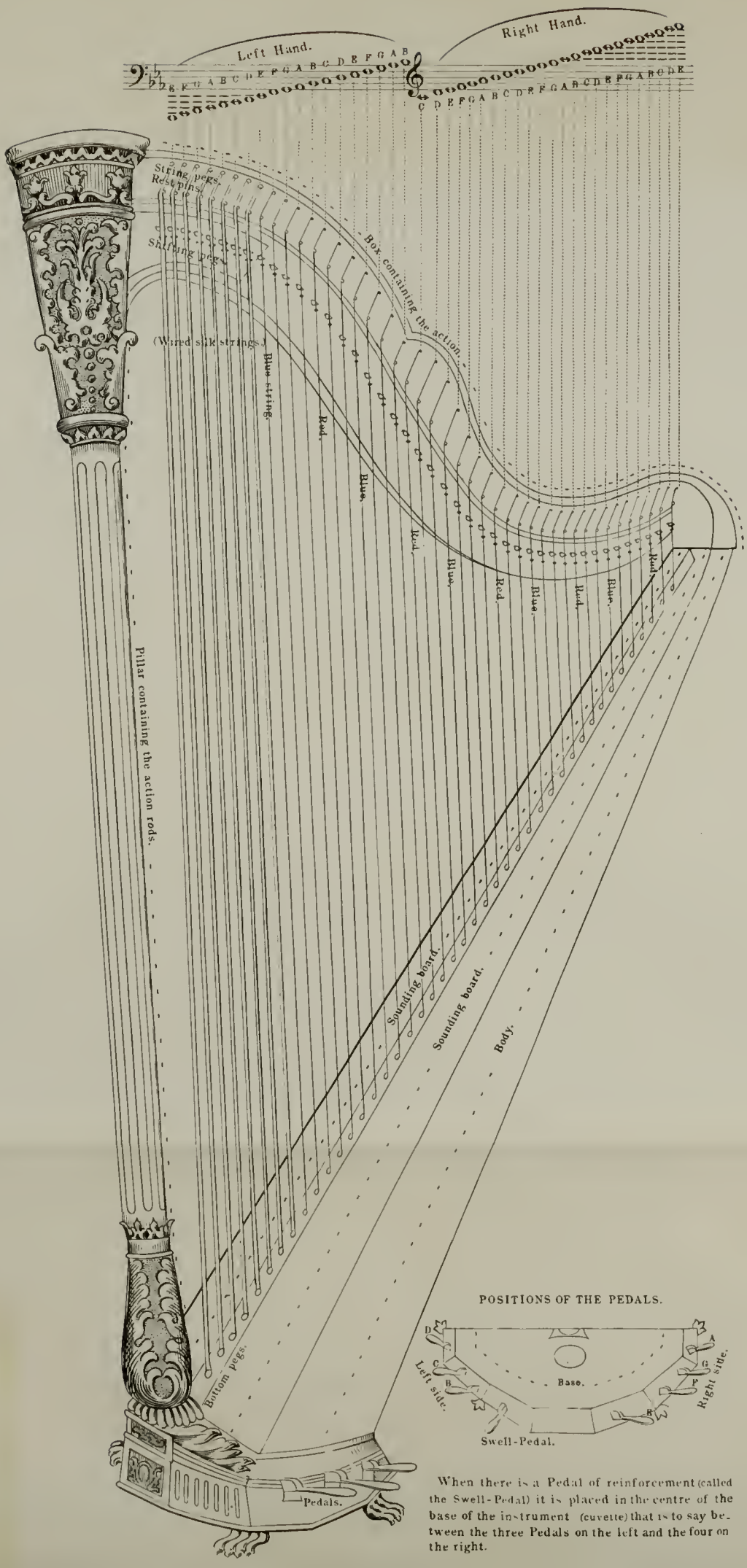


POSITIONS OF THE PEDALS.



When there is a Pedal of reinforcement (called the Swell-Pedal) it is placed in the centre of the base of the instrument (cuvette) that is to say between the three Pedals on the left and the four on the right.



POSITIONS OF THE PEDALS.

When there is a Pedal of reinforcement (called the Swell-Pedal) it is placed in the centre of the base of the instrument (cuvette) that is to say between the three Pedals on the left and the four on the right.

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Universal Method

for the

HARP

by

BOCHSA-OBERTHUER

CARL FISCHER
INC.
62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS

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RUDIMENTS OF MUSIC.

SECTION I.

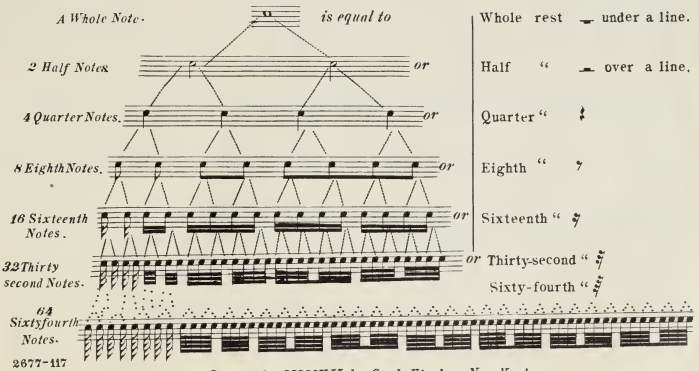
NOTES, RESTS, etc.

Musical sounds are designated by the letters, A,B,C,D,E,F,G. Each letter represents a sound one degree higher than the letter preceding it. As the sounds ascend, the letters are repeated over and over again. The Keys of the piano and organ are also called, A,B,C,D,E,F,G(see plate of Key-board.)The interval between any letter and its repetition is called an Octave (meaning eight sounds;) thus: A B,C,D,E,F,G. A,B,C,D,E,F G.

Octave. Octave.

The duration, or length, of sounds, is indicated by the form of characters called Notes. Seven forms of notes are in common use. Every note has a corresponding sign, called a Rest. Rests indicate a *silence* of the same duration as the *sound* of the note with which they correspond. The following table gives the forms of the notes and their corresponding rests, and also their relative values.

Comparative Table of the relative *value* of notes.



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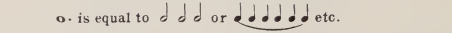
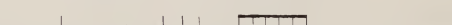
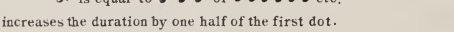
The duration of a note or rest is increased one half by putting a **dot** after it.





A second dot increases the duration by one half of the first dot.



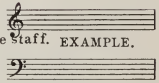
SECTION II.

THE STAFF, CLEFS, AND LEGER LINES.

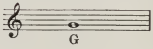
The Staff or stave consists of five parallel lines.

The notes are written on the lines or in the spaces between them.
The lines and spaces are numbered from the lowest, upward.
Signs called Clefs, are used to determine the letter, sound, or pitch, that each line and space represents.

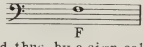
Two clefs are used in Harp music:— the Treble, or G Clef. 𝄞 and the Bass, or F Clef, 𝄢 These clefs are placed at the beginning of the staff. EXAMPLE.



The line running through the circular part of the 𝄞 clef is always the G line; that is, on this line, a note would represent or sound, G.



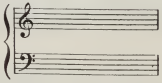
The line running between the dots forming part of this clef, 𝄢 is always the F line; that is, on this line, a note would represent or sound, F.



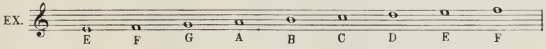
Two staves are used for Harp music, joined thus, by a sign called a Brace.

The upper staff, with the 𝄞, for the right hand.

The lower staff, with the 𝄢, for the left hand.

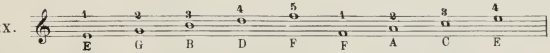


Having determined the name of one line in each staff, it is a very simple matter to find the names of the notes on the remaining lines, and also of the spaces.

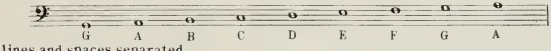


In this example all the notes in the Treble staff are given, commencing with E. There is first a line, then a space, alternately.

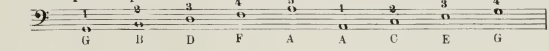
The lines and spaces separated.



The notes in the Bass staff.



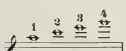
The lines and spaces separated.



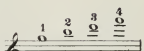
When the sounds extend beyond the limits of the staff, either upwards or downwards, the notes are written on added lines, called Leger lines.

The notes are written on, above, or below the Leger lines.

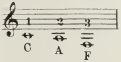
Names of the notes on the Leger lines above the Treble staff.



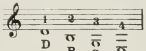
Names of the notes above the Leger lines above the Treble staff.



Notes on the Leger lines below the Treble staff.



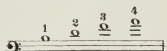
Notes below the Leger lines in the Treble staff.



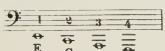
The Leger lines and spaces below the staff are counted downwards.

Leger lines above the Bass staff.

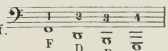
Notes above the Leger lines above the Bass staff.



Leger lines below the Bass staff.



Notes below the Leger lines below the Bass staff.



SECTION III.

BARS, MEASURES, AND TIME.

Music is divided into portions of equal duration, called Measures, by lines drawn across the Staff, called Bars, (the Measures are generally called Bars.) The end of a piece or part is marked by a Double Bar.

The duration of the Measure is indicated by certain signs, or figures, placed after the Clef, or after a Double Bar, if there should be a change of time in the course of the piece of music.

These signs, or figures, also indicate the rhythm, or accent, of the measure. They are called Time-marks. The word *time* has two meanings in music; one is, the rhythm, or accent, of the music; the other, the rate of movement: musicians, to prevent confusion, use the Italian word *a tempo* in the latter sense.

The various kinds of Time are classified as

SIMPLE COMMON.	COMPOUND COMMON.
SIMPLE TRIPLE.	COMPOUND TRIPLE.

The following table contains all the varieties of time met with:

SIMPLE COMMON.			COMPOUND COMMON.
$\mathbf{C}$ or	$\frac{4}{4}$	$\frac{6}{4}$ = two measures of $\frac{3}{4}$	$\frac{12}{4}$ = four measures of $\frac{3}{4}$
$\mathbf{\Cent}$ "	$\frac{2}{2}$	$\frac{6}{8}$ = two " " $\frac{3}{8}$	$\frac{12}{8}$ = four " " $\frac{3}{8}$
$\frac{2}{4}$		$\frac{4}{8}$	

SIMPLE TRIPLE.	COMPOUND TRIPLE.
$\frac{3}{2}$	$\frac{9}{4}$ = three measures of $\frac{3}{4}$
$\frac{3}{4}$	$\frac{9}{8}$ = " " $\frac{3}{8}$
$\frac{3}{8}$	

It will be seen that the upper one of the *figures* that indicate Simple Common Time, is a *two* or a *four*—even number: of Simple Triple Time, a *three*—odd number: of Compound Common, *six* or *twelve*—even number: of Compound Triple, a *nine*—odd number. Also, that all the Compound Times are formed by adding together two, three, or four measures of Simple Triple time.

The measure is divided into BEATS, or COUNTS:

$\mathbf{C}$ or $\frac{4}{4}$ has four beats, or counts, in every measure.

$\mathbf{¢}$ or $\frac{2}{2}$ " two " " " " " "

$\frac{2}{4}$ " " " " " " " "

As $\mathbf{C}$ signifies the duration of a whole note in every measure, and has four counts, or beats, in the measure, it follows that there must be one beat to every quarter note, or two to every half note, or three to every Dotted Half note.

As $\mathbf{¢}$ has two beats, there must be one to every Half note.

As $\frac{2}{4}$ " " " " " Quarter note.

$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, all have three beats in the measure.

$\frac{3}{2}$ = three Half notes with one beat to each.

$\frac{3}{4}$ = " Quarter notes " "

$\frac{3}{8}$ = " Eighth notes " "

(In rapid tempos $\frac{3}{4}$ and $\frac{3}{8}$ has but one beat to the measure.)

In slow tempos $\frac{3}{2}$ and $\frac{3}{4}$ sometimes have the number of beats doubled.

In the Compound Times, there is one beat to every measure of Simple Triple the compound measure contains: thus

$\frac{6}{8}$ has two beats, as it contains two measures of $\frac{3}{8}$

$\frac{6}{4}$ " " " " " " $\frac{3}{4}$

$\frac{12}{4}$, $\frac{12}{8}$, have each four beats.

$\frac{6}{4}$, $\frac{9}{8}$, " " three "

In slow tempos it is customary to give a beat to every member of the Simple Triple Time from which the compound measure is constructed.

Thus $\frac{6}{4}$, $\frac{6}{8}$, would have six beats, and so on.

SECTION IV.

SCALES.

THERE are two kinds of Scales used in Piano and Organ music; viz: the Diatonic, and the Chromatic: the word diatonic means, *through the tones*—and a Diatonic Scale is one that contains the seven notes in succession, without repetition.

The Diatonic Scale may be either Major or Minor.

THE MAJOR SCALE.

The distance or difference of pitch between any two notes is called an INTERVAL. The interval takes its name from the number of notes it includes; thus A to B is a second, A to C is a third; there being three notes included from A to C.

The smallest interval used in music is called a SEMITONE, or MINOR SECOND; from E to F, and from B to C, are Semitones, or Minor Seconds. C to D, D to E, E to G, G to A, A to B, are MAJOR SECONDS.

A Major Diatonic Scale contains both Major and Minor Seconds.

The Minor Seconds occur between the third and fourth, and seventh and eighth notes; thus:

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

This is called the NATURAL Scale, or Scale of C, and is the only scale that can be formed without using Sharps or Flats. When a Scale has two Whole tones, or Major Seconds, from the first to the third notes, it is called a Major Scale; therefore this series of sounds or notes forms a Major Scale, and is called the Scale of C MAJOR.

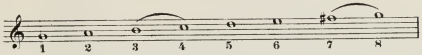
This sign ♯, called a Sharp, when placed on a line or space, raises the note a semitone.

" " ♭, " Flat, " " " " " lowers " " "

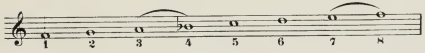
" " ♮, " Natural, replaces the note to its natural position.

This sign 𝄪, called a Double Sharp, when placed on a line or space, raises the note a whole tone.
" " 𝄫, " " " Flat, " " " " " " lowers " " " "
The ♮ will also restore a 𝄪, or 𝄫 note, to its natural place.

The use of these signs is to make the semitones come in the right places, when the scale begins with any other note than C.



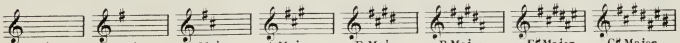
In this example, there is a natural semitone between six and seven, and a natural tone betwen seven and eight; consequently, F must be raised, to make this scale correspond with the Natural, or C Scale.

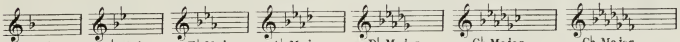


In this scale, there is a natural semitone between four and five, and a natural tone between three and four; consequently, the B must be lowered for the reason before given.

The ♯s, or ♭s, the scales require are marked at the beginning, after the Clef, and are called the SIGNATURE; the notes marked thus are to be ♯, or ♭, all through the piece.

The following table contains all the Signatures, and the names of the Scales to which they belong.

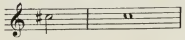




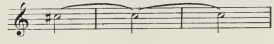
A piece of music, with no signature, is said to be in the Scale, or Key of C; with the signature of one ♯, in the Scale, or Key of G, and so on.

A Sharp or Flat, etc, introduced in the course of a piece of music, is called an ACCIDENTAL, and its effect does not extend beyond the measure in which it occurs, except in the following cases;

Where no note intervenes.



When a number of notes are tied (see explanation of Tie further on) in successive measures.



Accidentals only affect the note on the degree (line or space) on which they are marked; that is, if F (1st space) were marked sharp, and F (5th line) should occur after it it would be necessary to mark the latter ♯ also, unless it was intended to remain natural.

The following exception is sometimes found: In this example, each note is followed by its octave; but it is better to prefix the accidental to the upper note.

THE MINOR SCALE.

A Diatonic Scale is called Minor when the interval from one to three is a tone and a half.

Each one of the Minor scales is called the relative Minor of one of the Major scales, and has the same signature as the Major scale to which it is ralated. (See Table of Signatures.)

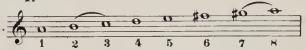
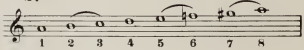
The Key-note of the relative Minor scale, is the sixth note of the Major scale to which it is related.

Thus, the Key-note of the relative Minor of C would be A; of G,—E, etc.

In the ascending Minor scale, the six and seven, or only the seven, must be raised a semitone.

In the descending Minor scale, the seven, and six, or only the six, must remain unaltered.

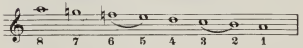
SCALE OF A MINOR, THE RELATIVE MINOR OF C MAJOR.

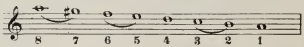
Ex. 1. ASCENDING.  or 2. ASCENDING. 

This is called the MELODIC MINOR SCALE. This, the HARMONIC MINOR SCALE.

In Nº 1, the semitones are between two and three, and seven and eight.

In Nº 2, the semitones are between two and three, five and six, and seven and eight.

DESCENDING,— MELODIC. 

DESCENDING,—HARMONIC. 

In the descending Melodic Minor Scale the semitones occur between six and five, and three and two.

The descending Harmonic Minor Scale is the same as the ascending.

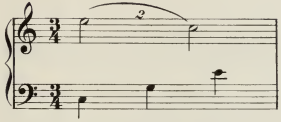
The student should write all the Major and Minor scales with their appropriate signatures.

TRIPLETS, AND OTHER IRREGULAR GROUPS OF NOTES.

It is sometimes necessary to group together some number of notes that can not be expressed by exact fractions of the measure; for example, if it should be necessary to play three equal notes to one beat in a measure of Common Time, we have no note to express the third part of a Quarter note; resort is therefore made to the following expedient; we write three eighth notes, and mark them thus:

this is called a TRIPLET, and it signifies that the *three* Eighths are to be played in the time of *two* Eighths.

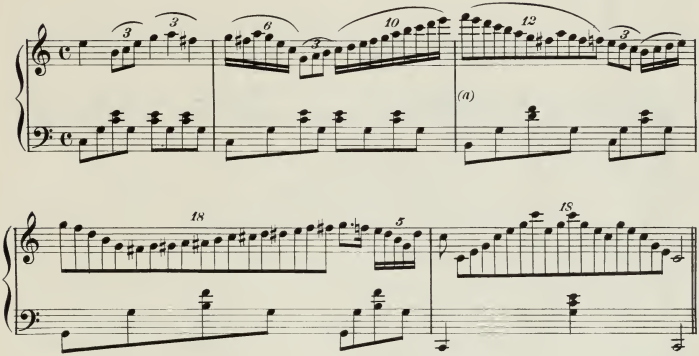
In Triple Time a group of *two* notes in the measures would be written thus:



and would be played in the time required for the three beats of Triple Time.

It is possible to group together any number of notes to the beat, or to the measure; it is customary to mark over them the number of notes the group contains.

The following example will illustrate this point.



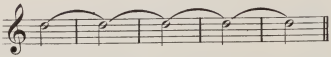
(a) When a great many notes are grouped together, they are frequently written with only one connecting line, and the value of the remaining notes in the measure indicates the time in which the group is to be played.

Thus, in the second measure in this example, the first beat has a Triplet doubled (called a Sextolet); the second beat has a Triplet; consquently, the group of ten must be divided between the third and fourth beats. In the last measure, the group commences on the second half of the first beat, and extends over the second beat.

SECTION V.

TIE or SLUR, PAUSE, STACCATO, &c.

The Tie or Slur, ⁀, When two or more notes on the same line or space are joined with this mark,

thus: 

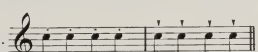
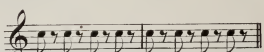
the first note only is struck, but the key is held down until the expiration of the duration of all the tied notes.

The same sign ⁀, when put over notes on different lines and spaces, is called a SLUR, or LEGATO, and signifies that the notes must be played in the smoothest and most connected manner possible.

The PAUSE, 𝄐. This sign, when placed over a note or rest, signifies that its duration may be prolonged at the pleasure of the performer.

This sign is also used to mark the conclusion of a piece of music; it is, in this case, put over the Double Bar, thus:

The STACCATO, . . . or 𝅥 𝅥 𝅥. When these signs are placed over or under the notes, they signify that the notes must be played in a detached manner.

Ex.  When played, sounds as if written thus: 

NOTE.—Strictly speaking, the . . signify a less detached manner of playing than the 𝅥 𝅥.

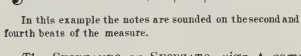
The SOSTENUTO, . . . This is a combination of the Slur, or Legato, and the Staccato signs.

It signifies that each note should be held for almost its full duration, and the arm raised from the elbow before striking each note.

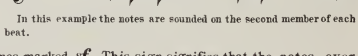
The TENUTO, ⌐ or —. This sign, when over or under a note, signifies that it must be held firmly for its full duration, or sometimes a little over the full duration.

The VIBRATO, or VIBRANTE, ~ resembles the Sostenuto, but the keys are struck with more force.

SYNCOPATION. This term is applied to passages in which the notes are sounded on the unaccented beats of the measure, or upon the second member of each beat.



In this example the notes are sounded on the second and fourth beats of the measure.

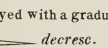
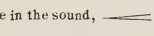
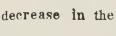


In this example the notes are sounded on the second member of each beat.

The SFORZANDO, or SFORZATO sign ∧, sometimes marked *sf*. This sign signifies that the notes over which it is placed must be strongly accented.

CRESCENDO, and DECRESCENDO signs , sometimes marked *cresc.* and *decresc.* These signs signify that the passage under or over which they are marked, must be played with a gradual increase in the sound, or *cresc.*, or a gradual decrease in the sound, *decresc.*

The ARPEGGIO sign signifies that the notes of the chord before which it is placed must be played from the lowest to the highest, in rapid succession. Chords are sounded thus on the harp, hence the name.

Ex.  EFFECT,  Arpeggio Chords are sometimes marked thus: 

The signs, ***p***, ***pp***, and ***ppp***, mean soft, softer, softest.

" " ***f***, ***ff***, and ***fff***, mean loud, louder, loudest.

fp means that the first note must be loud, the following notes soft.

pf means the reverse, *i,e.* first soft, then loud.

mf, moderately loud; ***mp***, moderately soft; the letters *mz* are sometimes used.

The letter ***p*** stands for *piano,* the Italian word for soft.

" " ***f*** " " *forte,* " " " " strong or loud.

" " *m* " " *mezzo,* this word means literally, half way, or medium.

SECTION VI.

MISCELLANEOUS SIGNS, TURNS, etc.

This sign is used to mark the place from which a piece or part is to be repeated. *D. S.* means return to the which is a contraction of the word *Segno,* meaning a sign. *D.S.* means *dal segno,*— from the sign. *D. C.*, a contraction of *Da. Capo,* means literally, from the head; it signifies a return to the beginning of a piece.

When the Double Bar at the end of a part or piece is marked thus: , it signifies that the part or piece must be repeated. When the Double Bar at the end of a part is marked thus: , *i,e,* with dots on both sides, it signifies that the part preceding and the part following it must both be repeated.

This sign signifies that the notes over which it is placed must be played an octave higher than they are written.

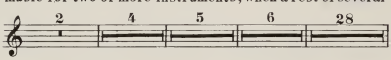
It was formerly the custom to write the word *loco* (meaning in place,) at the end of this sign, thus: *loco*, to indicate a return to the natural position of the staff. It is now, however, very generally omitted, and the end of the sign is indicated thus,

This sign is a contraction of the words *ottava alta*, meaning, an octave higher. When a passage is to be played an octave lower than it is written, the sign *8va basso* is employed; and when both staves are to be played an *8va* higher, or *8va* lower than they are written, the sign must be marked over both.

When a note is marked thus in the Bass staff, it signifies that the octave below is to be struck with it.

The same mark above a note, in the Treble staff, means that the octave above must be struck with it.

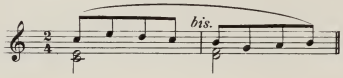
In music for two or more instruments, when a rest of several measures occurs, it is marked thus:



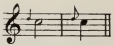
or thus:

and so on.

The Double Bar is used to mark, 1st, the end of a part; 2nd, of a whole composition; 3rd, a change of key; 4th, a change of movement; 5th, change of time; 6th, the close of an Introduction, Prelude, or Symphony; and when a short phrase is enclosed between two Double Bars, and is marked *bis*, thus.



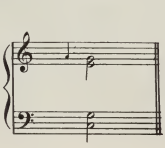
it is to be played twice.

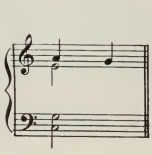
The APPOGGIATURA. This name is applied to a small note, written thus:  .

The small note is always half the value of the note it precedes; *i.e.* before a , the small note is a ; before a , an ; and so on.

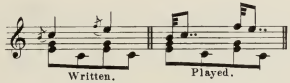
The Appoggiatura must be struck in the place of the note it precedes, and must take half of its duration.

In this example, the place of the G is with the other notes of the chord, but the Appoggiatura, A, takes that place, and the G is the last note struck.

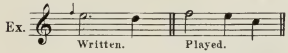


played thus, 

The Short Appoggiatura(also called ACCIACCATURA,) has a dash across the stem ; it is played in the place of the note it comes before, but must be as rapid as possible.



The Long Appoggiatura takes two thirds of the value of a note with a dot.

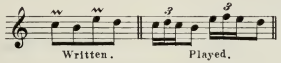


It takes the full value of the *note* when before a note with two dots.

The accent always falls on an Appoggiatura whether long or short.

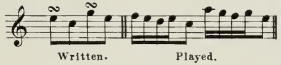
When two or more small notes(called GRACE NOTES) precede or follow a note, they are generally played very fast and without accent, and may be played, when before a note, either in its place or before it; experience only can determine.

The MORDENT This is the sign for a Double Appoggiatura with the accent on the first note. It is always struck in the place of the note it precedes.

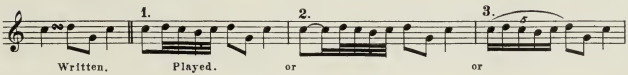


The TURN . There are three varieties of the Turn called—Direct, Prepared, and Inverted.

For the Direct Turn, the sign is placed over the note, thus:

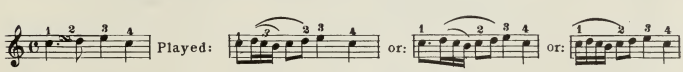


For the Prepared Turn, the sign is placed after the note.



№ 1 is best in slow movements; № 3. in rapid.

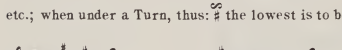
When a Turn follows a Dotted note, the final note of the Turn is struck in the place belonging to the dot, *i.e.* the part of the measure filled by the dot.



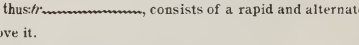
In each of the three ways of playing the preceding example, it will be perceived that the last of the four notes forming the Turn falls in the place belonging to the dot, that is, the first member of the second beat.

The Inverted Turn is marked thus: Played, Sometimes written out, thus:

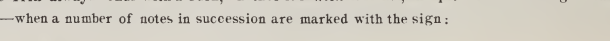
When a ♯, ♭, or ♮, is marked over a Turn, thus: the highest note of the Turn is to be played ♯, ♭, etc.; when under a Turn, thus: the lowest is to be ♯, ♭, etc.



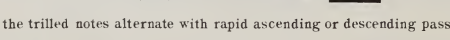
The Trill, or shake marked thus: *tr*....., consists of a rapid and alternate iteration of the note written and the note above it.



The Trill always ends with a Turn, whether it is written or not, except in the following instances: first,—when a number of notes in succession are marked with the sign:

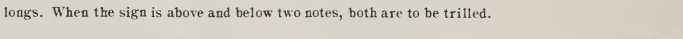


Second,—when the trilled notes alternate with rapid ascending or descending passages:

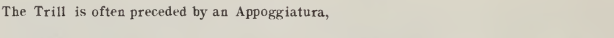


When the Trill has no Turn at the end on the note written, as in the above examples.

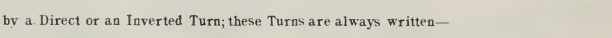
When one of two or more notes is to be trilled, the position of the sign indicates to which note it belongs. When the sign is above and below two notes, both are to be trilled.



The Trill is often preceded by an Appoggiatura,



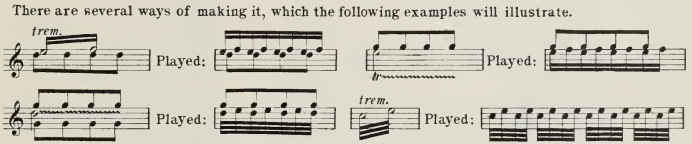
or by a Direct or an Inverted Turn; these Turns are always written—



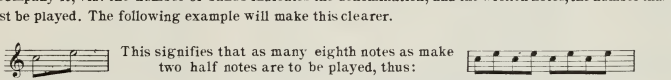
SECTION VII.

ABBREVIATIONS, &c.

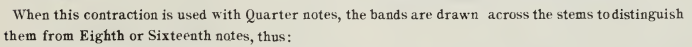
The TREMOLO. The Tremolo is somewhat like the Trill, but has more notes, or the notes are farther apart. There are several ways of making it, which the following examples will illustrate.



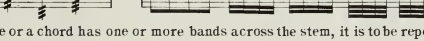
The last example has a different meaning when the word Tremolo, or its contraction, *trem.* does not accompany it; viz: the number of bands indicates the denomination, and the written notes, the number that must be played. The following example will make this clearer.



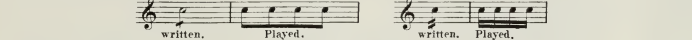
When this contraction is used with Quarter notes, the bands are drawn across the stems to distinguish them from Eighth or Sixteenth notes, thus:



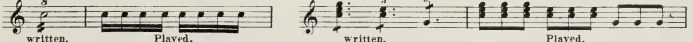
When a single note or a chord has one or more bands across the stem, it is to be repeated in accordance with the above rule.



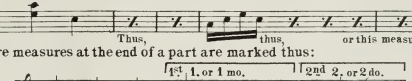
Sometimes the number of notes to be played is marked over, in addition to this sign.



When a phrase is to be repeated through several measures or parts of measures, the following sign is used.



When one or more measures at the end of a part are marked thus:



It signifies that on the repetition of the part, the measure or measures marked 1st 1. or. 1 mo. must be omitted, and those marked 2nd 2. do or 2. must take their place.

The contraction, Ped. *(pedal.)* signifies to press down the Damper Pedal, (erroneously called Loud Pedal,) the effect of which is to prolong the sound after the finger is raised. The sign for raising the foot is made thus: * or *. There is no sign for the other pedal in Square or Upright Pianos; for the Grand Piano, the words *una corda,* one string, (abbreviated *U. C.*) are used. The effect of this pedal is to shift the action so that the hammers strike but one of the three strings.

The words *tre corda,* three strings, (abbreviated *T. C.,*) signify that the foot is to be raised

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

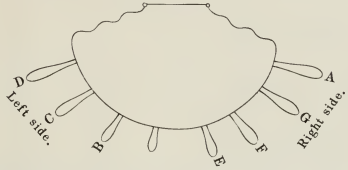
A . . . . . to, in or at; *a tempo*, in time
Accelerando (accel.). Gradually increasing the speed
Accent . . . . . Emphasis on certain parts of the measure
Adagio . . . . . Slowly leisurely
Ad libitum (ad lib.) . At pleasure; not in strict time
A due (a 2). . . . . To be played by both instruments
Agitato. . . . . Restless, with agitation
Al or Alla. . . . . In the style of
Alla Marcia . . . . In the style of a March
Allegretto. . . . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
Allegro . . . . . Lively; brisk, rapid.
Allegro assai. . . . Very rapidly
Amoroso . . . . . Affectionately
Andante . . . . . In moderately slow time
Andantino . . . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
Anima, con } . . . With animation
Animato }
A piacere. . . . . At pleasure; equivalent to *ad libitum*
Appassionato. . . . Impassioned
Arpeggio . . . . . A broken chord
Assai. . . . . Very; *Allegro assai*, very rapidly
A tempo . . . . . In the original tempo
Attacca. . . . . Attack or begin what follows without pausing
Barcarolle . . . . . A Venetian boatman's song
Bis . . . . . Twice, repeat the passage
Bravura . . . . . Brilliant; bold; spirited
Brillante. . . . . Showy, sparkling; brilliant
Brio, con . . . . . With much spirit
Cadenza . . . . . An elaborate, florid passage introduced as an embellishment
Cantabile. . . . . In a singing style
Canzonetta . . . . . A short song or air
Capriccio a . . . . . At pleasure, ad libitum
Cavatina . . . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
Chord. . . . . The harmony of three or more tones of different pitch produced simultaneously
Coda . . . . . A supplement at the end of a composition
Col or con . . . . . With
Crescendo (cresc) . . Swelling; increasing in loudness
Da or dal . . . . . From
Da Capo (D. C.) . . . From the beginning
Dal Segno (D. S.). . From the sign
Decrescendo (decresc.) Decreasing in strength
Diminuendo (dim.). Gradually softer
Divisi. . . . . Divided, each part to be played by a separate instrument
Dolce (dol.) . . . . Softly; sweetly
Dolcissimo . . . . . Very sweetly and softly
Dominant. . . . . The fifth tone in the major or minor scale
Duet or Duo . . . . A composition for two performers
E . . . . . And
Elegante . . . . . Elegant, graceful
Energico . . . . . With energy, vigorously
Enharmonic . . . . Alike in pitch but different in notation
Espressivo . . . . . With expression
Finale . . . . . The concluding movement
Fine . . . . . The end
Forte(f) . . . . . Loud
Forte-piano (fp). . Accent strongly, diminishing instantly to piano
Fortissimo (ff). . . Very loud
Forzando (fz >) . . Indicates that a note or chord is to be strongly accented
Forza. . . . . Force of tone
Fuoco, con. . . . . With fire; with spirit
Giocoso. . . . . Joyously; playfully
Giusto . . . . . Exact; in strict time
Grandioso. . . . . Grand; pompous; majestic
Grave . . . . . Very slow and solemn
Grazioso . . . . . Gracefully
Harmony . . . . . In general, a combination of tones, or chords, producing music
Key note . . . . . The first degree of the scale, the tonic
Larghemente . . . . Very broad in style
Larghetto. . . . . Slow, but not so slow as Largo; nearly like Andantino
Largo. . . . . Broad and slow; the slowest tempo-mark
Legato. . . . . Smoothly, the reverse of staccato
Ledger-line. . . . . A small added line above or below the staff
Lento . . . . . Slow, between Andante and Largo
L'istesso tempo. . . In the same time, (or tempo)
Loco. . . . . In place. Play as written, no longer, an octave higher or lower
Ma . . . . . But
Ma non troppo. . . . Lively, but not too much so
Maestoso . . . . . Majestically; dignified
Maggiore . . . . . Major Key
Marcato. . . . . Marked
Meno . . . . . Less
Meno mosso . . . . Less quickly
Mezzo. . . . . Half; moderately
Mezzo-piano (mp) . Moderately soft
Minore . . . . . Minor Key
Moderato. . . . . Moderately. *Allegro moderato*, moderately fast
Molto. . . . . Much; very
Morendo . . . . . Dying away
Mosso. . . . . Equivalent to rapid. *Più mosso*, quicker
Moto . . . . . Motion. *Con moto*, with animation
Non. . . . . Not
Notation . . . . . The art of representing musical sounds by means of written characters
Obbligata . . . . . An indispensable part
Opus (Op.). . . . . A work
Ossia . . . . . Or, or else. Generally indicating an easier method
Ottava (8va) . . . To be played an octave higher
Pause (𝄐). . . . The sign indicating a pause or rest.
Perdendosi. . . . . Dying away gradually
Piacere, a . . . . . At pleasure
Pianissimo (pp) . . Very softly
Piano (p) . . . . . Soft
Più. . . . . More
Più Allegro . . . . More quickly
Più tosto. . . . . Quicker
Poco or un poco. . . A little
Poco a poco. . . . Gradually, by degrees; little by little
Poco più mosso . . A little faster
Poco meno . . . . . A little slower
Poco più. . . . . A little faster
Poi . . . . . Then; afterwards
Pomposo . . . . . Pompous; grand
Prestissimo . . . . As quickly as possible
Presto . . . . . Very quick; faster than *Allegro*
Primo (imo). . . . The first
Quartet . . . . . A piece of music for four performers.
Quasi. . . . . As if; in the style of
Quintet. . . . . A piece of music for five performers
Rallentando (rall.) Gradually slower
Replica. . . . . Repetition. *Senza replica*, without repeats
Rinforzando . . . . With special emphasis
Ritardando (rit.). Gradually slower and slower
Risoluto . . . . . Resolutely; bold; energetic
Ritenuto . . . . . In slower time
Scherzando. . . . . Playful; sportively
Secondo (2do) . . . The second singer, instrumentalist or part
Segue. . . . . Follow on in similar style
Semplice . . . . . Simply; unaffectedly
Senza. . . . . Without. *Senza sordino* without mute
Sforzando (sf). . . Forcibly; with sudden emphasis
Simile or Simili. . In like manner
Smorzando (smorz) Diminishing in sound. Equivalent to *Morendo*
Solo. . . . . For one performer only. *Soli;* for all
Sordino . . . . . A mute. *Con sordino*, with the mute
Sostenuto. . . . . Sustained; prolonged.
Sotto . . . . . Below; under. *Sotto voce*, in a subdued tone
Spirito . . . . . Spirit, *con Spirito* with spirit
Staccato . . . . . Detached; separate
Stentando . . . . . Dragging or retarding the tempo
Stretto or stretta. . An increase of speed. *Più stretto* faster
Subdominant. . . . The fourth tone in the diatonic scale
Syncopation . . . . Change of accent from a strong beat to a weak one.
Tacet. . . . . "is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Tempo. . . . . Movement; rate of speed.
Tempo primo . . . . Return to the original tempo.
Tenuto (ten.) . . . Held for the full value.
Thema or Theme. . . The subject or melody.
Tonic . . . . . The key-note of any scale.
Tranquillo . . . . . Quietly.
Tremolando, Tremolo A tremulous fluctation of tone.
Trio. . . . . A piece of music for three performers.
Triplet . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Troppo . . . . . Too; too much. *Allegro, ma non troppo*, not too quickly.
Tutti . . . . . All; all the instruments.
Un. . . . . A, one, an.
Una corda . . . . . On one string.
Variations . . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Veloce. . . . . Quick, rapid, swift.
Vibrato . . . . . A wavering tone-effect, which should be sparingly used.
Vivace . . . . . With vivacity; bright; spirited.
Vivo. . . . . Lively; spirited.
Volti Subito V. S. . Turn over quickly.

Introduction.

As the object of this work consists in providing a guide for instruction upon the *Single,* as well as *Double-Action* Harp, the author deems it necessary to introduce it with a few explanatory remarks, in reference to the mechanical construction of both instruments and their relative differences.

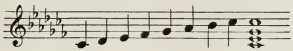
The name of the Pedal-Harp is derived from the pedals which are attached to both sides of the base of the instrument, each one being constructed in such a manner, that when pressed down, it raises the note (or string) with which it is connected, half a tone, through all the different octaves of the instrument; in this manner the pedal B. changes all the B flats into B naturals, all the other pedals acting in the same way together with their respective notes (or strings.)

As every step of the diatonic scale has its corresponding pedal, the Harp is supplied with seven, attached to the instrument in the following manner:—

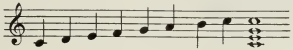


Note: Modern harps are generally supplied with an additional pedal (called the Swell pedal) for the purpose of increasing the tone by opening the small openings or doors (soupapes) which are at the back of the harp.

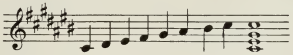
The strings on the Single-action harp can only be raised once, while on the Double-action harp two movements can be produced with every pedal, each raising its respective string a semi-tone; and thus offering an opportunity of playing in all major and minor keys. Owing to the mechanism of this Harp it is necessary to tune it in the key having the most flats: viz. C flat major:—



when after this, all the pedals are brought down into the first notch, the harp then stands in C major:



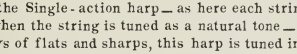
but when in the second notch in C sharp major:



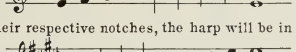
All minor and major keys between C♭ major and C♯ major can be employed upon this harp.

But this is not the case with the Single-action harp — as here each string can only be raised once from a flat (♭) to a natural (♮), or when the string is tuned as a natural tone — to a sharp (♯).

To play in the most usual keys of flats and sharps, this harp is tuned in the key of E flat major:



When all the pedals are in their respective notches, the harp will be in E major:



All the intervening major and minor keys can be executed on this Harp, but the latter, especially those with two, three and four sharps present difficulties which the composer must well take into consideration.

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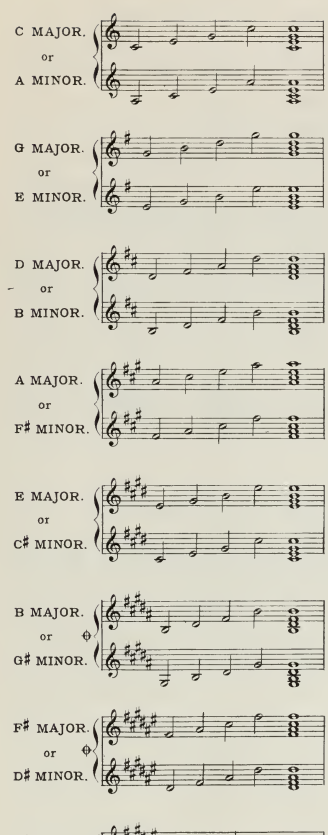
The following table shows which major and minor keys are applicable upon the Single- and Double-action Harps, and with which pedals these keys can be produced.

In order to place the pedals, which are necessary for the production of any certain key, they are pressed down with the foot and fastened into the notches; (which are at the base of the Harp.) This is generally designated as the *"placing of the pedals"* in contradistinction to when the pedals are kept down only momentarily by the foot.

	Pedals for the Double-action Harp.	Pedals for the Single-action Harp.
C♭ MAJOR. or A♭ MINOR.	○ Natural key of this Harp.	
G♭ MAJOR. or E♭ MINOR.	F.′ *)	
D♭ MAJOR. or B♭ MINOR.	F.′ C.′	
A♭ MAJOR. or F MINOR.	F.′ C.′ G.′	
E♭ MAJOR. or C MINOR.	F.′ C.′ G.′ D.′	Natural key of this Harp.
B♭ MAJOR. or G MINOR.	F.′ C.′ G.′ D.′ A.′	A.
F MAJOR. or D MINOR.	F.′ C.′ G.′ D.′ A.′ E.′	A. E.

*) ′ means to bring the pedal into the first notch.
″ means to bring the pedal into the second notch.



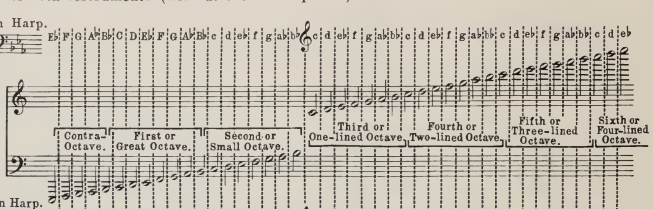
Note: The keys marked thus ⊕ are seldom used by composers for the harp because they are in enharmonic relation with the keys of C♭ major, G♭ major, D♭ major and the minor keys of the same signatures, which sound far better and clearer, as they do not require so many pedals; it would also require a very excellent instrument to perform in such keys and produce them in perfect tune; very often the keys with three and four sharps—on the Single-action Harp, and on the Double action Harp those with five, six or seven sharps are imperfect; but it must be observed that the more modern harps of both American and European makers, form an important exception in this respect.

The Clefs employed in connection with the Harp, as well as Tonal-Range and manner of tuning, of the instrument.

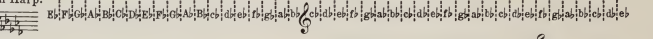
The clefs used in connection with the Harp are the Treble (𝄞) and the Bass (𝄢); of which the first is for the notes of the right — the second for those of the left hand, the same as on the Pianoforte.

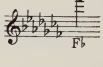
As the Single-action Harp is tuned in E flat major, the Double-action Harp in C flat major, the natural tones of both instruments (without the use of pedals) are as follows:

1.) Single-action Harp.



2.) Double-action Harp.



a) Some of the older-styled Single-action Harps only extend from to *b)* But Modern Harps extend from to 

To distinguish the strings more easily all the C's are colored *red,* all the F's *blue.*

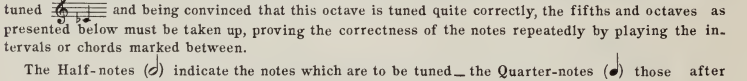
It is most advisable to exercise the greatest care in stringing the Harp. To begin with pure and clear sounding strings must be obtained, and their selection determined in such a way that a well graded diminishing of thickness is perceptible from the lower to the higher octaves; the latter is best effected by means of a string-gauge.

The harp is tuned in fifths and octaves, but for the sake of greater certainty and accuracy and for obtaining absolute proof of the purity and correctness of the tuned intervals, other consonant intervals are also used.

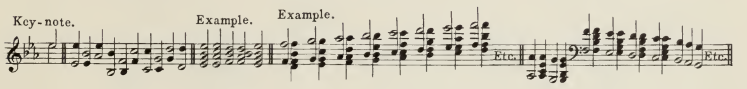
As the art of tuning correctly cannot be taught by rules, and as it depends chiefly upon a correct and musical ear, the manner of how to proceed can only be indicated somewhat in the following manner: —

It has already been mentioned that the fundamental Key of the double-action harp is C flat; therefore this C flat must be tuned in unison with the sound of a tuning-fork of this pitch, or in unison with the same note, played by any other instrument; after this C flat, its lower octave must be tuned and being convinced that this octave is tuned quite correctly, the fifths and octaves as presented below must be taken up, proving the correctness of the notes repeatedly by playing the intervals or chords marked between.

The Half-notes (𝅗𝅥) indicate the notes which are to be tuned — the Quarter-notes (♩) those after which they must be tuned, or with which the former ought to be compared and proved.



For the tuning of a Single-action Harp, the same process is to be observed, but with that difference, that its regulation must be based on the Key of E flat, this being the fundamental key of the instrument — therefore the plan of tuning is as follows: —



Remarks on the Position of the Harp — the attitude of the player — Position of the body, hands and feet while playing.

§1. The Harp must rest on the right shoulder of the player, inclining (*) towards the player to such an extent, that the instrument will stand solely upon the two small feet at its base, the two fore-feet not touching the ground; at the same time it must rest lightly upon the inner side of the right knee.

(*) It must be absolutely avoided to let the Harp repose too much on the arm instead of the shoulder, because in addition to fatiguing the arm, this would also interfere with the correct position of the hand, and consequently tend to impede its movements.

§2. To hold the Harp in the right position and to manipulate the instrument with ease and surety, necessitates that the player be seated at a suitable height, in correct proportion to his figure and the size of the instrument.

§3. The attitude of the player should be an easy, graceful and up-right one; the head erect but unrestrained in order to enable a perfect view of the strings and notes. (upon the music stand.)

§4. The right arm must be held in a sufficiently elevated manner, in order to place the hand in a downward position; in addition the wrist of this arm rests upon the right edge of the sounding-board. When the right hand is to play in the lower octaves, the same rule in regard to the fore-arm is to be observed and attention must be paid, that in employing the highest strings, the lower part of the thumb comes in contact with the edge itself.

The most careful and particular attention must be paid to the above rule and although its observance in the beginning might appear inconvenient, the pupil will undoubtedly perceive its advantages after a little practice and understand that only in this manner will it be possible to execute passages of every kind with ease and surety.

§5. As the left arm is placed at a greater distance from the instrument, owing to the latter's position, and as its services are mostly needed for the lower octaves, the above rule in general cannot be applied to it, excepting when the left hand is called upon to play in the upper octaves of the treble key, or when, in order to produce exceptional and peculiar effects — the strings are to be played very near to the sounding-board.

In general the left arm must not be held too close to the body, but should assume a graceful and unrestrained position.

§6. The hands must be held in such a manner that the thumbs are always upper-most, while the other fingers are held in a slightly rounded downward direction. The position of the hands themselves will explain, — that the strings are plucked in a side-ward manner, that the first, second and third finger are moved in the direction of the player — and the thumb in the opposite direction.

The fingering throughout this work is as follows: — 1 designates the thumb, 2, 3 and 4 the next following fingers; as the little finger is too short, no use of it is made.

The proper position of the hands and fingers is indicated by the following figures *a* and *b*.

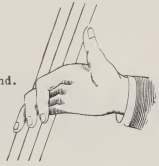


Fig. a.
Right hand.

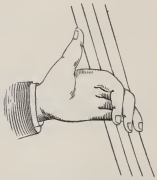


Fig. b.
Left hand.

Owing to the fact that both in scale-like and other passages the fingers proceed into the next position by passing under the thumb while ascending and the thumb over the other fingers into the next lower position while descending, the above-shown position of the thumb is *most important* and *very essential*.

Beginners must pay particular attention to the proper holding of the hands, and ought to be very cautious not to play with the nails.

§ 7. The feet must be placed on each side of the Harp, in such a manner that both will have an easy command over the pedals; the latter are pressed down only with the fore-part of the foot, and those which are to be placed must be brought into their respective notch, by a slight inward movement of the foot; but all these movements must be executed without the slightest noise, and only with the foot, as the whole leg must not be raised under any consideration.

Practice, combined with close attention, will soon familiarise the pupil with the exact position of the pedals, the situation of which he will learn from the Fig. on page 17.

On the correct system of fingering.

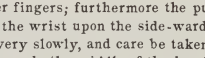
§ 1. It is only through correct fingering that clear and perfect execution is acquired, and ease and steadiness are gained by continued practice; the pupil must therefore closely observe the signs for the fingers in all the following examples.

Note. To make the exercises of this Method applicable for both the Single- and Double-action Harp, the Author has studied to use such keys as will serve for both instruments; examples which are only intended to be played on the Double-action Harp are marked ✠. For the pedal with which the different keys are produced see table page 18 & 19.

§ 2. Taking for granted that the pupil has fully acquainted himself with all the preceding rules, in reference to the position of the instrument, the body, etc., and particularly as to the remarks referring to the right hand, he must now endeavor to play the following four notes with the right hand, proceeding in this manner: — after placing the hand in the correct position, the third, second and first finger is placed against the strings in such a manner, that starting from the third, every succeeding finger will touch its string a little higher than the preceding and in such a way that these three fingers will be in a parallel line with the sounding-board; after this the thumb is placed in an upright position upon the A♭ string, but without altering the position of the other fingers; furthermore the pupil must not forget to keep the arm in an elevated position and to rest the wrist upon the side-ward edge of the sounding-board.

These four notes must first be practised very slowly, and care be taken that the little finger does not assume an ungraceful position, or be bent towards the middle of the hand.

*) Right hand:



*) Right hand: abbreviated *R.H.*

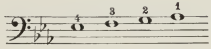
§ 3. These four notes must be often repeated and practised, first slowly then quickening by degrees as the pupil advances.

During each repetition of these four notes the fingers must be prepared in such a manner that when the thumb strikes the string A flat, the fourth finger has already resumed its position on the string E flat. The remaining fingers are prepared in the same respective manner.

This preparation of the fingers must take place with great care, in order to avoid their touching the strings too soon, and thereby preventing the latter's vibration.

§ 4. After the pupil has studied and mastered the above exercise with the right hand, he must proceed to practice it in the same manner with the left, strictly observing what has already been said in regard to the position of the hand, as the strings are plucked and the fingers prepared in the same way as when using the right hand.

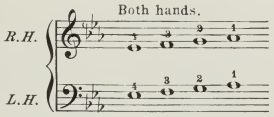
*) Left hand:



*) Left hand: abbreviated *L.H.*

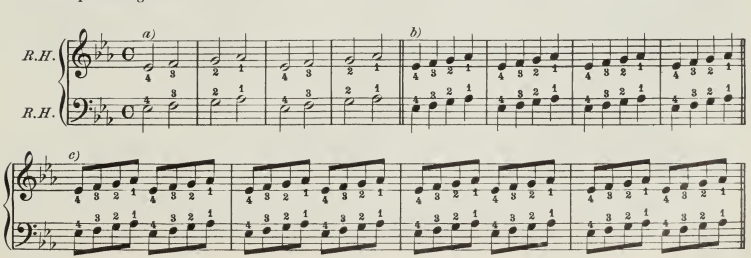
§ 5. As soon as the pupil is able to play these four notes distinctly, and equally well with the right and the left hand, he may proceed to play the same with both hands together; care must be taken that the notes are struck simultaneously.

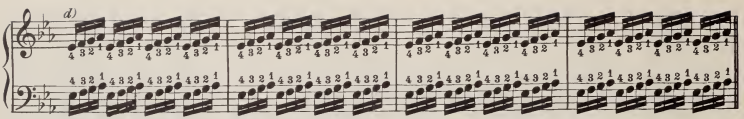
In order to produce the notes with the utmost equality, it is advisable to practice very slowly at first and increase in speed by degrees.

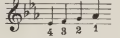
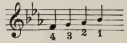


§ 6. The following examples are so arranged as to proceed by degrees from slower to quicker movements — but as equality of touch is necessary throughout, the pupil must begin the exercises marked *(a)* and *(b)* comparatively slow, in order that he may execute those under *(c)* and *(d)* in the same time, and with the same distinctness.

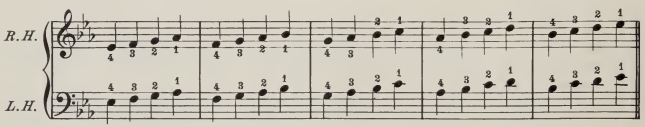
The author *strongly* recommends not to advance to the next example before the pupil has thoroughly mastered the preceding one.



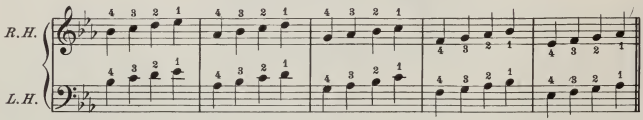


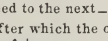
§ 7. In the next example it is necessary to observe what has already been said in reference to the preceding ones, only with this difference – that the fourth finger, in every instance, has to prepare the next degree, and consequently the other fingers follow accordingly; therefore, if the thumb strikes the A flat string  the fourth finger must be already placed on the F string 

For the sake of brevity the next examples are given for the right and left hand together, but it is advisable that the pupil practice *each hand separately at first,* and then take it up with both hands together.

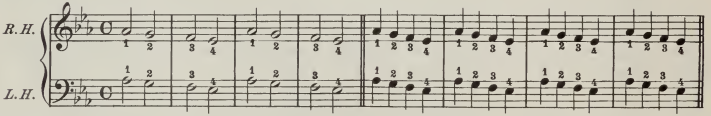


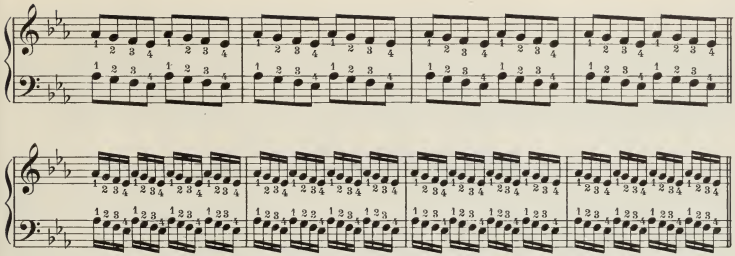
§ 8. The following example should be practised in the same manner, observing that for the sake of preparation, – the fourth finger descends one degree every time a change occurs.



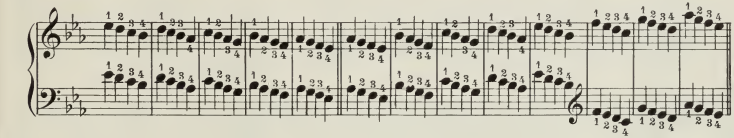
§ 9. When the pupil is able to play the above exercises with both hands, separately as well – as together, he may proceed to the next – observing that it is now the thumb, which is to be placed first on its respective strings, after which the other fingers are to follow in regular order. Whilst the fourth finger strikes the string Eb  the thumb must already have taken its position on the string Ab

Note: The pupil must take especial care in repeating these four notes – to keep the thumb always at the same height, taking care not to let it incline downwards, a fault which occurs often with beginners.

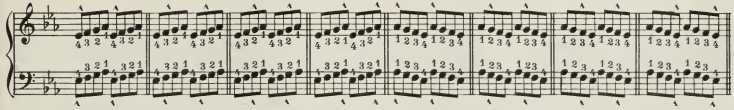




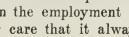
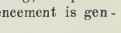
§ 10. In the next examples the same must be observed, taking particular care to prepare the fingers in due order.

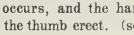


§ 11. In order that each finger may be developed with equal strength, the author deems it advisable to practice the following exercises of four notes, ascending and descending in such a manner that the first, second, third and fourth note of each group is alternately played with a particular accent — viz. —

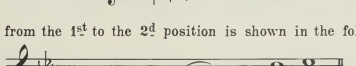


The same is also practicable in the preceding examples, both ascending and descending; especial care should be exercised in the employment of the fourth finger, which at the commencement is generally the weakest, taking care that it always strikes steadily.

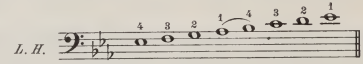
§ 12. When the four notes  are succeeded by the next following four  it will form the scale of E flat major; these last four notes are played with the same fingering as the first four, but great attention must be paid on the part of the pupil that in changing the hand from the first four notes to the last four, no rest or interruption occurs, and the hand moves with facility from the 1st to the 2d position, which mainly depends on keeping the thumb erect. (see also page 21 § 6.)

To execute a scale steadily and equally the fingers must always be prepared for their respective strings, therefore before the thumb has struck the string A♭  the fourth finger must pass beneath the thumb to the string B♭ after which the other fingers follow in regular order.

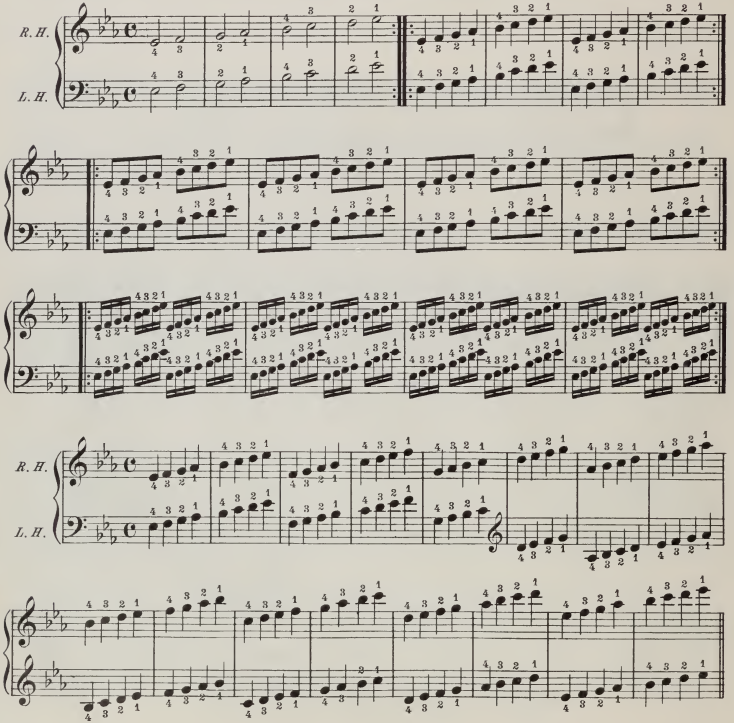
The change of the hand from the 1st to the 2d position is shown in the following example by ⌒.

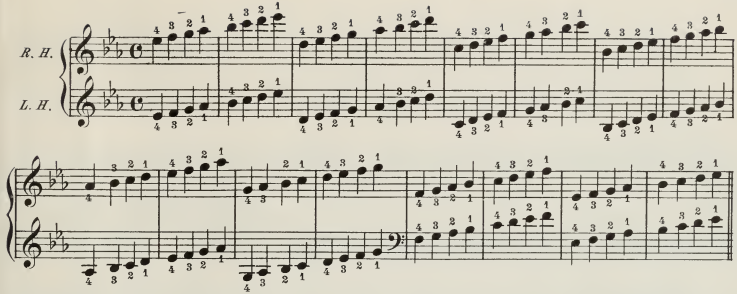


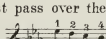
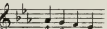
§ 13. To execute this scale with the left hand the same rules are to be applied as those relative to the right hand; the pupil must not lose sight of the necessity of passing the fourth finger under the thumb in proper time, as this is of the greatest importance, inasmuch as the wrist of the left hand does not rest upon the edge of the sounding-board, and therefore its only support depends on regular preparation and steadiness of the fingers.

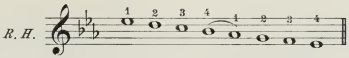


Scales for both hands.

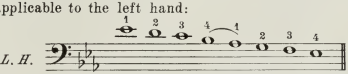




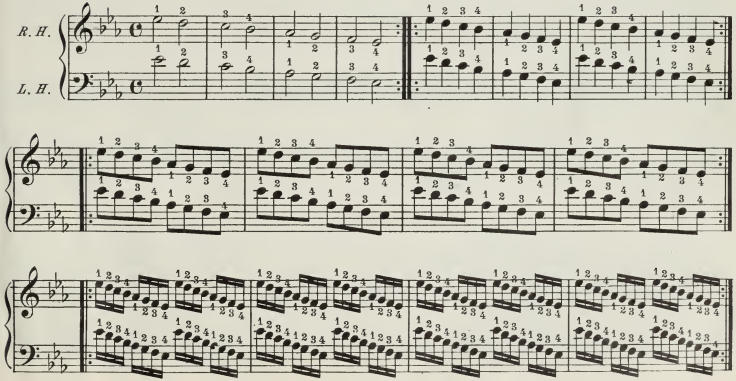
§ 14. In the descending scale the thumb must pass over the other fingers to its next position, so that when the fourth finger strikes the string B♭  the thumb must already have passed over this finger to A♭  after which the other fingers follow in their usual order.

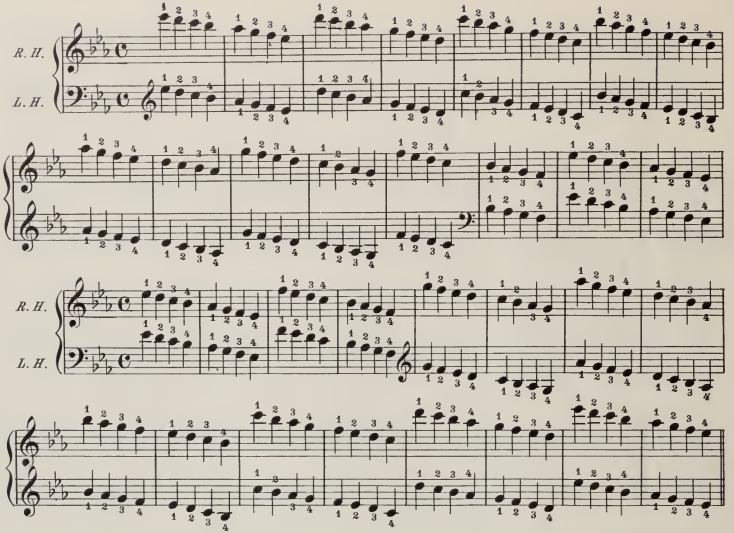


The same is of course applicable to the left hand:



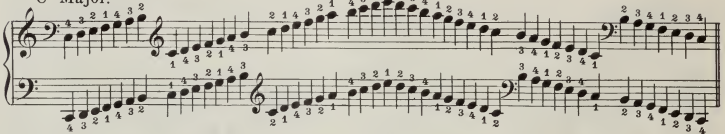
Exercises for both hands.



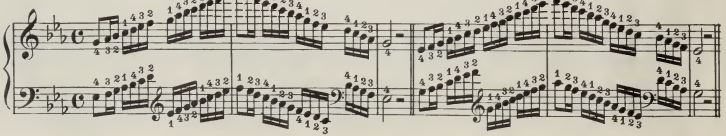


§ 15. As continual and conscientious study of the scales comprises one of the most important factors for insuring and giving steadiness to the hand, the author is prompted to advise the pupil to practice them unceasingly. In order to avoid monotony in a certain direction, as well as to provide opportunity for the pupil to acquaint himself practically with the pedals, the scales should be practised in all keys possible upon the Harp, thereby making use of the entire range of the instrument, as illustrated in the following example in C major; all the remaining usual keys will be learned from the table, pages 18 and 19, which also shows through which pedals the different keys are produced.

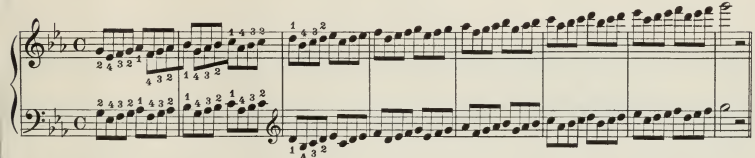
C Major.



The pupil must practice the following examples in different keys in the same way.

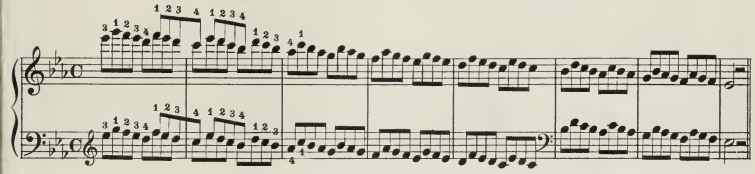


§ 16. With the following exercise all the fingers must not be prepared at once but in the following order:- second, fourth, third, second finger and then the thumb. (To prepare the thumb and the third finger at the beginning would not only be needless, but tend to impede the movement of the other fingers;) after the first five notes the preparation of the fingers takes place as in the scales, being indicated by the downward stems of the eighth notes.



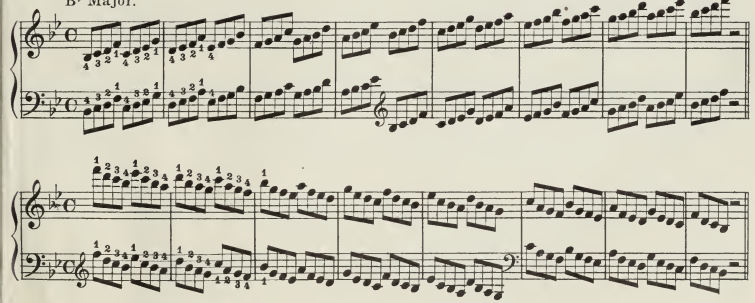
When descending, the order of fingering at the commencement is: third finger, thumb, second, third, and fourth finger, after which the preparing of fingers again takes place as in the scale.

In both examples the pupil must execute the notes in a well-accented manner and in perfect time.

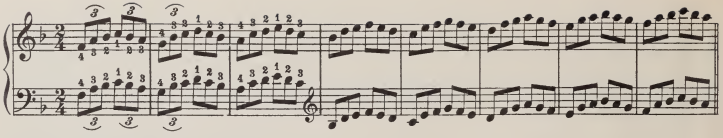


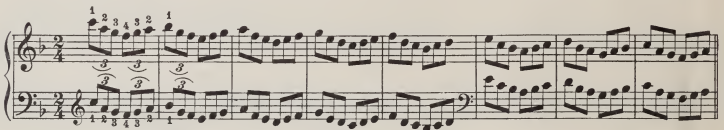
§ 17. Different keys have been chosen for the following examples, offering the pupil an opportunity at the same time, to acquaint himself with the use of the pedals.

B♭ Major.

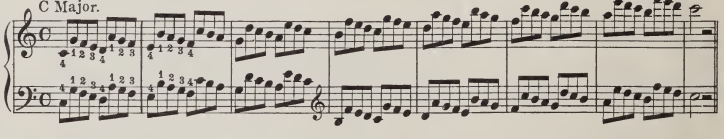


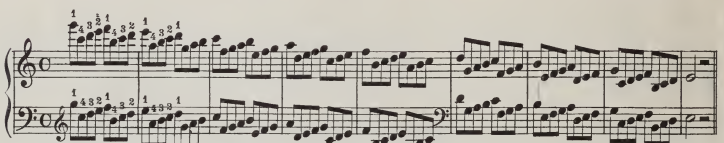
F Major.





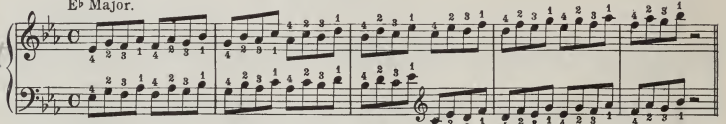
C Major.



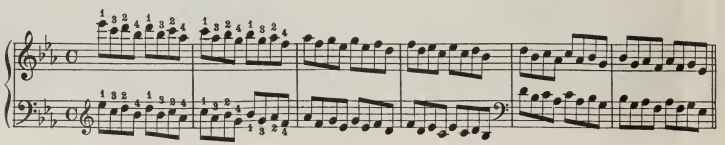


§ 18. In the next example the fingers are prepared as follows: fourth, second, third and thumb— in the course of this passage the fourth finger must immediately take the position which was first occupied by the third, and the second that of the thumb.

E♭ Major.



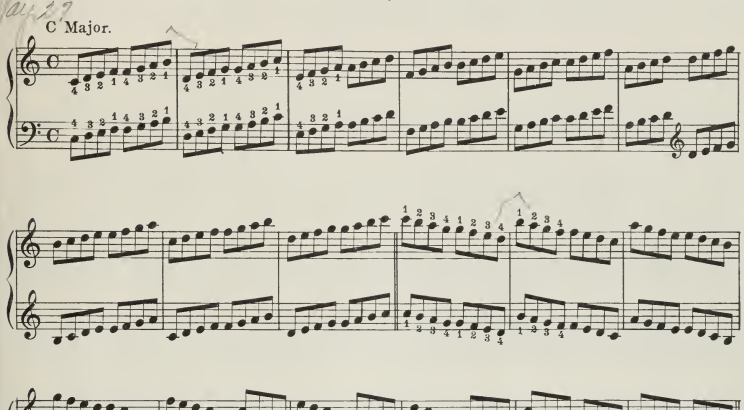
In the same example descending, the fingers must be prepared in the order: thumb, third, second and fourth finger, in the course of this passage the thumb takes the position of the second finger and the third that of the fourth.



§ 19. In all cases where it is not possible to prepare the fingers on account of preventing the vibration or even the striking of any string, the fingers should assume their position in the strings as soon as possible.

Such passages must be studied very attentively in order to execute them with steadiness.

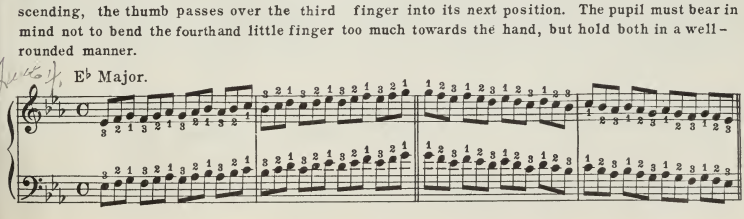
C Major.



§ 20. Some passages require only three fingers for their execution_the thumb, second and third finger; this fingering is more particularly adapted to triplets and sextoles, but is not confined to these alone.

All that has been already said as to the preparation of the fingers etc. must be observed here, only with this difference that in ascending the scale_the third finger passes under the thumb, and in descending, the thumb passes over the third finger into its next position. The pupil must bear in mind not to bend the fourth and little finger too much towards the hand, but hold both in a well-rounded manner.

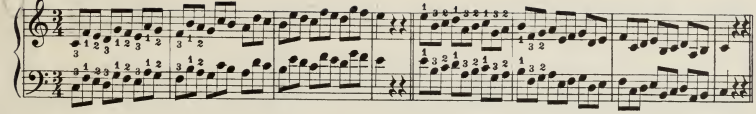
E♭ Major.

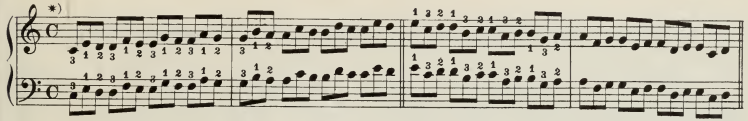


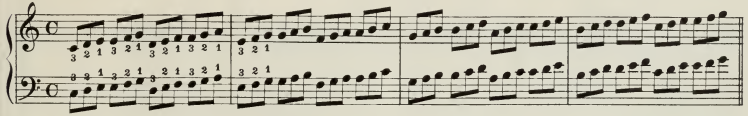
F Major.

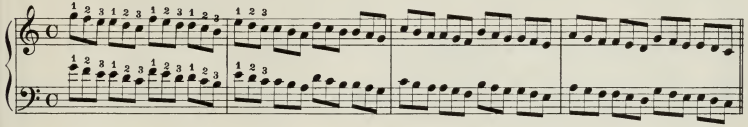
*) The difference between triplets and sextoles must be distinctly and exactly marked by the pupil.

C Major.

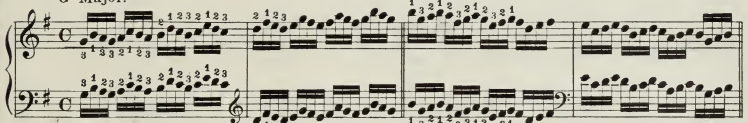




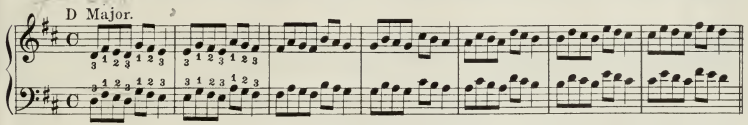


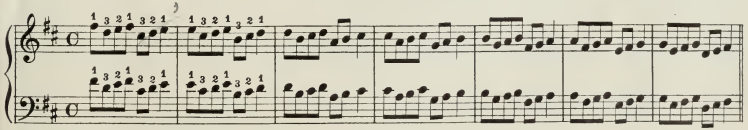


G Major.

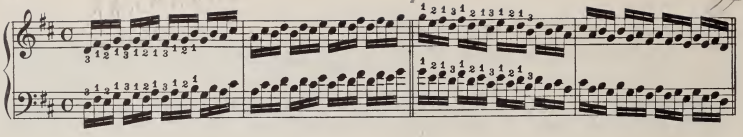


D Major.

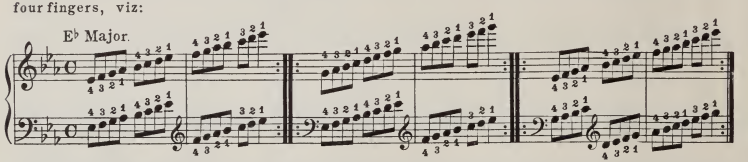




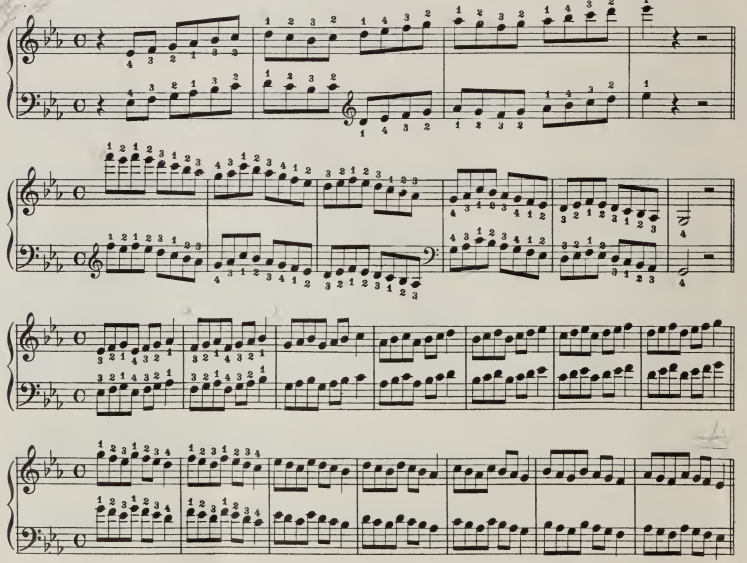
*) The rule as given on page 31 § 19 must be observed here as well as in the following examples.



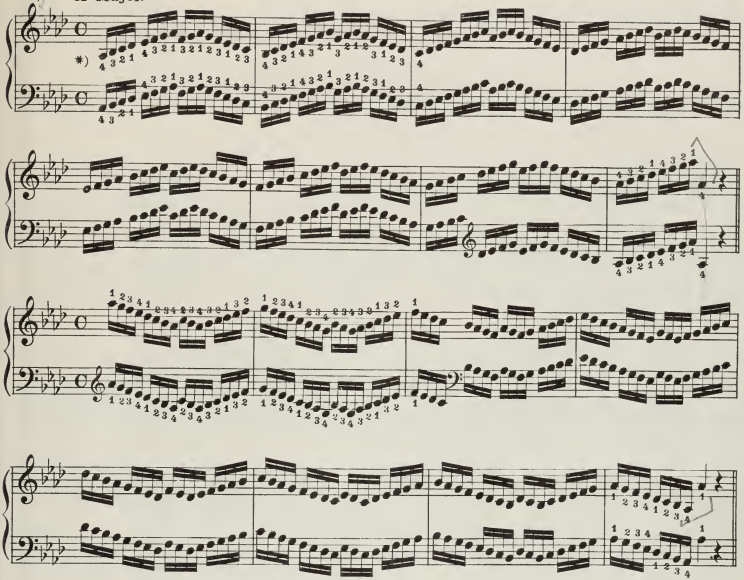
§ 21. This fingering with only three fingers is very often employed in connection with the other of four fingers, viz:



The pupil will do well to practise the preceding examples in different keys. Here follow various examples with mixed fingering_the pupil must by a steady survey of the notes, make himself so far familiar with them, as always to know where the fourth or third finger must pass under the thumb.



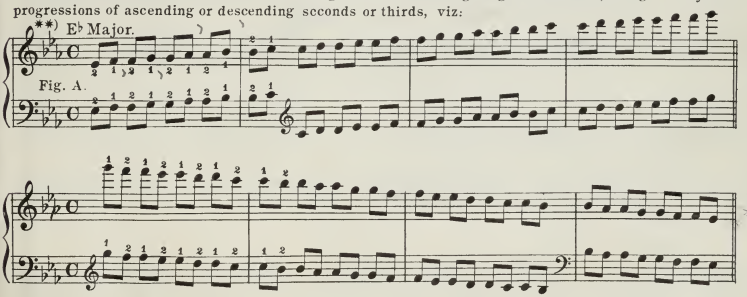
A♭ Major.



§ 22. The fingering with only two fingers: the thumb and second finger, rarely occurs alone, but oftener in combination with that of three and four fingers, when this fingering is used alone, it is generally in progressions of ascending or descending seconds or thirds, viz:

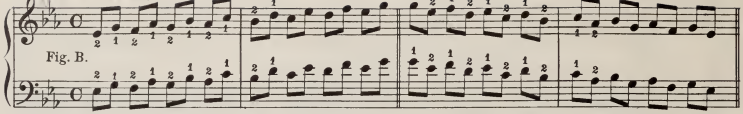
**) E♭ Major.

Fig. A.



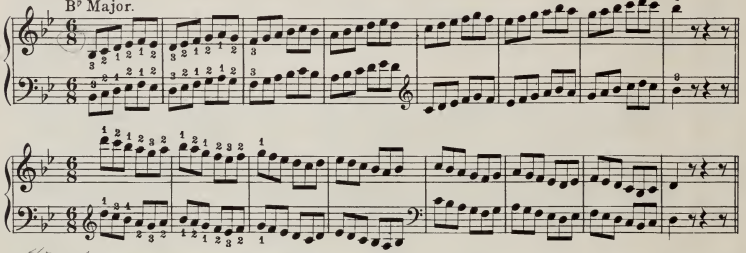
*) This key not being applicable on the Single-action Harp (unless the D's were tuned into D flats) these examples may be executed on this Harp in A major.

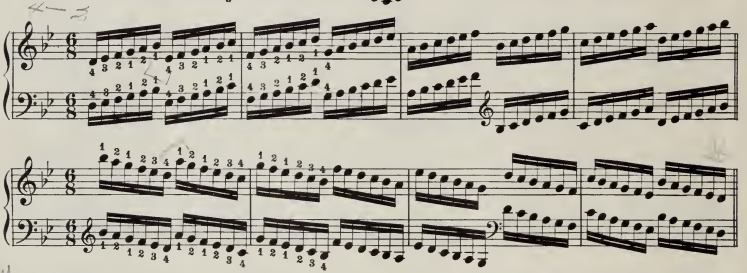
**) The rule already mentioned on page 31 § 19 must also be observed in this instance.

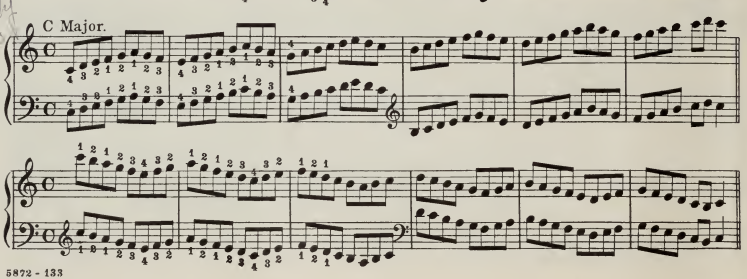


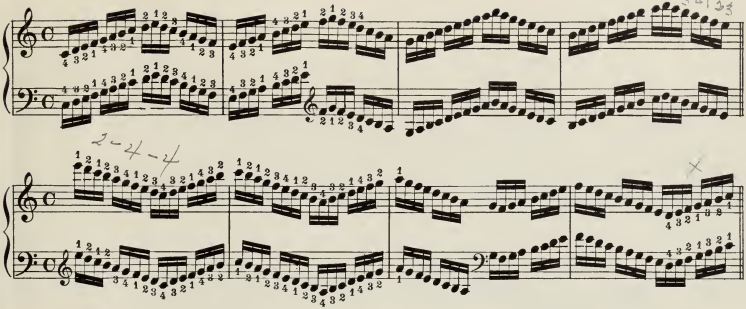
In addition to the above, this fingering is also practicable for the shake, in explanation of which more will be said further on.

Here follow a number of examples to be executed with this fingering in combination with that of three and four fingers.









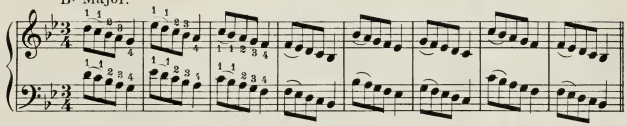
On sliding the Thumb and fourth Finger.

The little finger not being used on the Harp, it is necessary in figures consisting of five notes, to play two in succession with *one* finger_this is done when one finger slides from one string to another (without being raised again) which is marked by a slur ⌒ over those notes where it is to be used.
This sliding in ascending is commonly done by the fourth finger, but in descending always by the thumb.

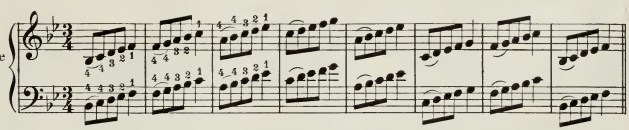
The pupil must practise this style of playing very cautiously in order that he may be able to execute this sliding movement upon the different notes evenly and distinctly.

B♭ Major.

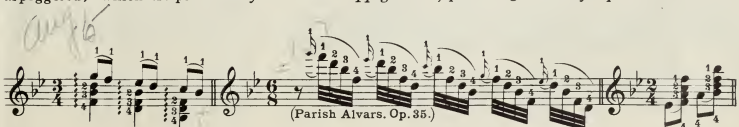
To slide with the thumb.



To slide with the fourth finger.

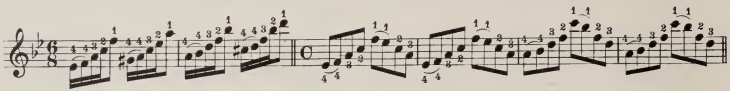


It is not *only* in scale-like passages that two notes are executed in this manner by one finger, but it occurs in a similar manner in other cases, for example: in all four-part chords(played simultaneously or arpeggioed) which are preceded by a so-called *Appogiatura,* producing in reality a phrase of five notes.

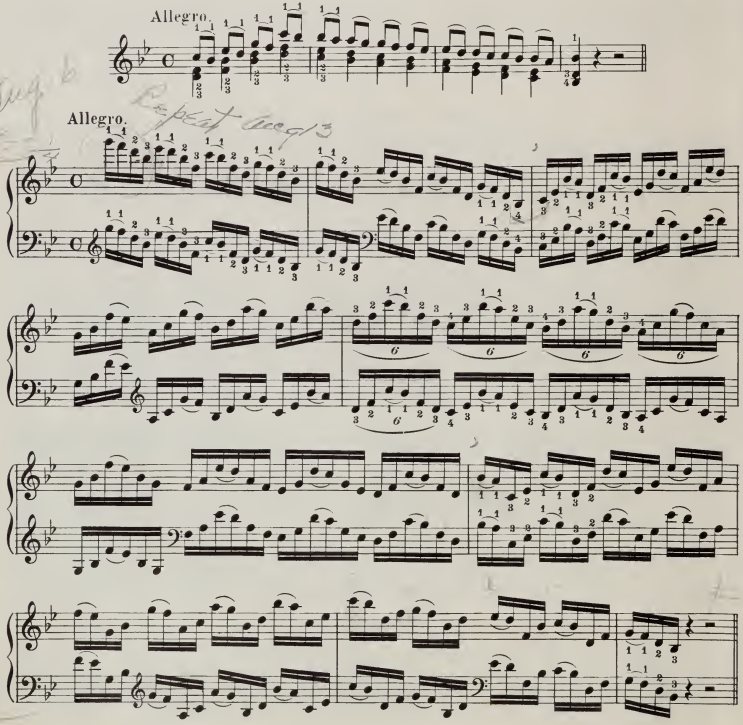


(Parish Alvars. Op. 35.)

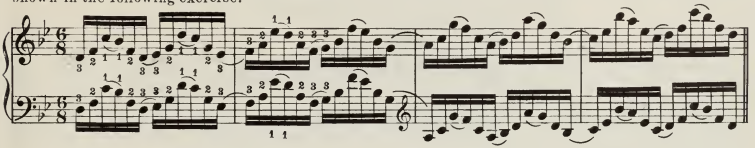
Sliding with the fourth finger however appears oftener in arpeggioed chords_viz:



The sliding of the thumb can also be employed for the execution of three-part chords, especially if such chords are preceded by an appoggiatura, and as the latter must invariably be slurred to its resolving note, this ligature is not only more easily executed by sliding (especially if this be the composer's intention) but it is also the surest and most appropriate fingering in such cases especially in rapid tempos.



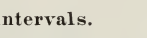
As a general rule this sliding movement is executed with the thumb and the fourth finger; (Glissando-passages, in which every finger can be slidingly employed, cannot be classed as belonging here, as in them the performer has not only to slide from one note to the next, but rather over a greater succession of sounds) however it may occur at times, that the third finger is also employed in a sliding manner, as shown in the following exercise:—



Note:- Although it is absolutely necessary to employ the *Glissando* in very many cases, we will not omit to observe that it is advisable not to make use of it too frequently and especially in such passages, which can be executed with other regular fingering equally well, it is usually preferable to choose the latter, unless the sliding has been particularly indicated by the composer.

Fingering for the different Intervals.

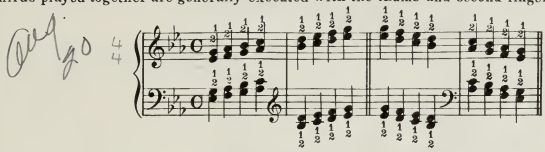
a.) Seconds.

Seconds played together are executed with the thumb and second finger: except, when another fingering is rendered requisite by preceding or following notes, viz: 

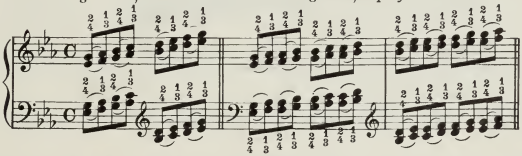
Arpeggioed (or broken) seconds are likewise played with the thumb and second finger. (see Fig. A page 35.)

b.) Thirds.

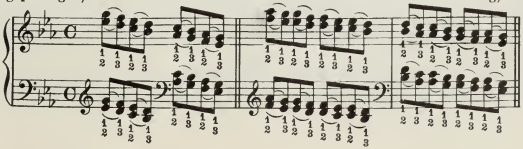
Thirds played together are generally executed with the thumb and second finger:



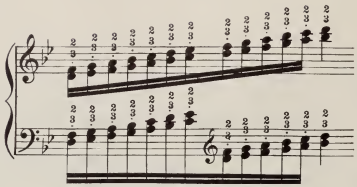
A succession of ascending thirds, of which two are tied together, is played with the following fingering



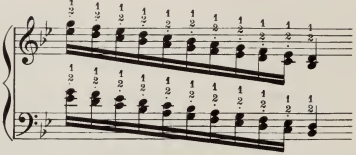
For descending passages, in which the thumb is allowed to slide on to the next string, the fingering is as follows:—



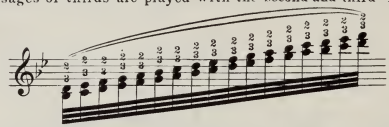
Ascending passages in thirds, to be executed in a staccato-like manner, are played with the second and third fingers.



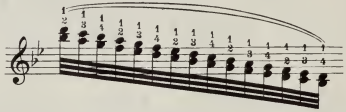
In descending passages it is preferable to use the thumb and second finger:



In the so-called Glissando-Passages, which are executed by simply sliding the fingers over the strings, ascending passages of thirds are played with the second and third fingers.



But in executing descending passages of this kind, the thumb slides down, whilst the lower notes are played with the second, third and fourth fingers, the latter being regularly prepared as in scale playing.

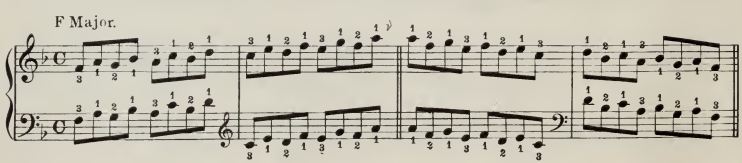


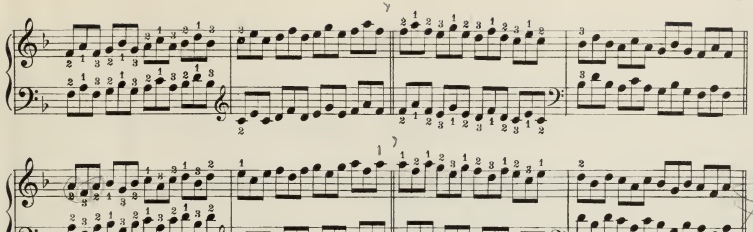
Such passages in thirds, as last mentioned, are treated more in detail in the special chapter "On the peculiar effects of the Harp," page 75.

Arpeggioed thirds are likewise played with the thumb and second finger. (see Fig. B page 36.)

But whenever it is possible, it is far preferable to change the fingers — for example:

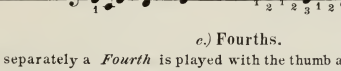
F Major.



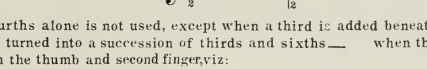


c.) Fourths.

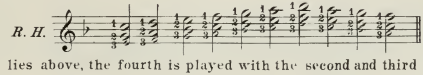
When performed separately a *Fourth* is played with the thumb and second finger.



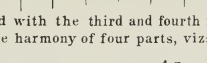
A succession of fourths alone is not used, except when a third is added beneath or above them, through which they are also turned into a succession of thirds and sixths — when the third lies beneath, the fourth is played with the thumb and second finger, viz:



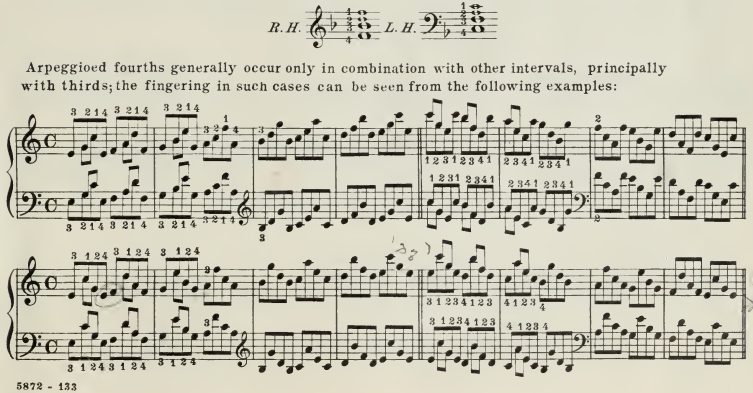
But when the third lies above, the fourth is played with the second and third fingers:



Besides this, the fourth is also played with the third and fourth fingers, as often as it occurs in the chord of the fourth and sixth, in the harmony of four parts, viz:

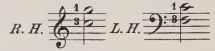


Arpeggioed fourths generally occur only in combination with other intervals, principally with thirds; the fingering in such cases can be seen from the following examples:

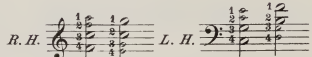


d.) Fifths.

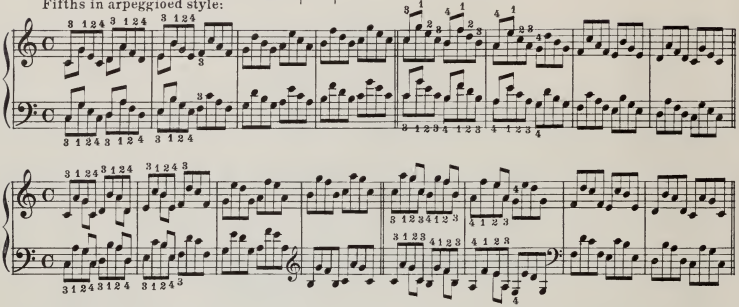
Fifths played alone, are played with the thumb and third finger:



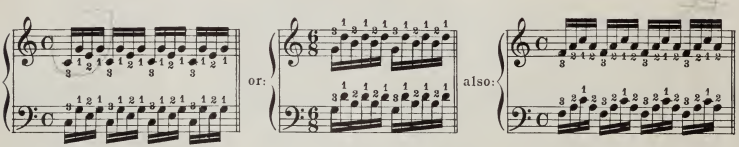
When the fifth is combined with other intervals the fingering of course will be different, according to the position or distance of such intervals, viz:



Fifths in arpeggioed style:

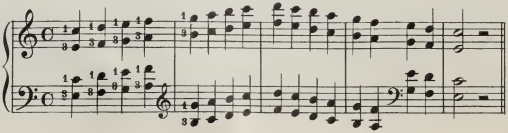


In the Harp compositions of the old school, the following figure, consisting of arpeggioed fifths and thirds, is of such frequent occurrence, that we find it designated in theoretical works on music, as the typical Harp-Bass.



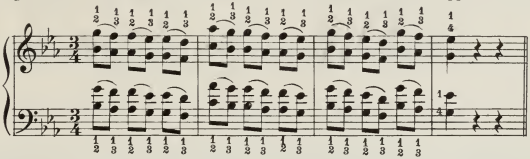
e.) Sixths.

A succession of sixths played together, is to be executed with the thumb and third finger.

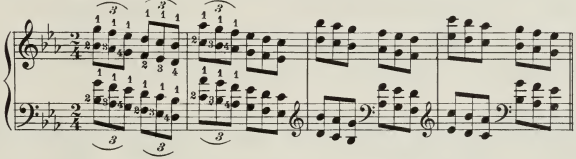


But when such passages of sixths are to be executed in legato style, it is far preferable, especially when descending, to change the fingers for the lower notes, and to slide the upper ones with the thumb:

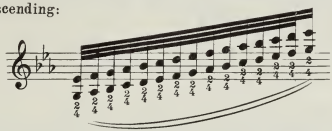
E♭ MAJOR.



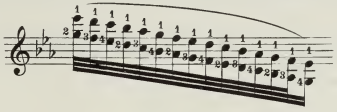
In triplet passages, this fingering will almost always prove the best:



Sixths struck together occur also in the *Glissando-passages,* where they are played with the second and fourth fingers when ascending:

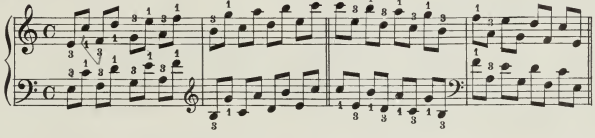


Such descending Sixth-passages are played with the same fingering as descending thirds:

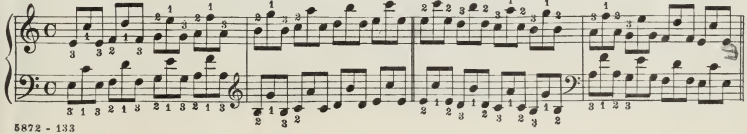


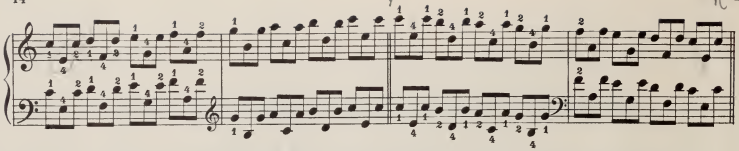
Arpeggioed Sixths are likewise played with the thumb and third finger:

C Major.

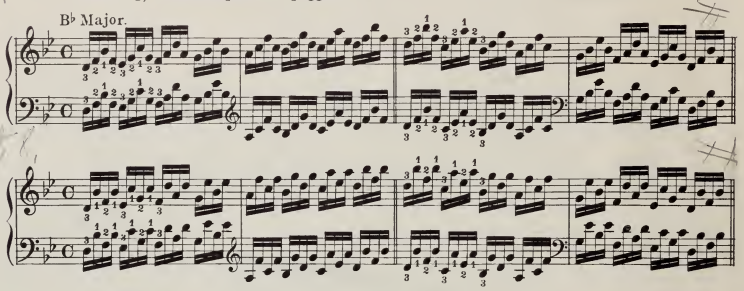


Such sixths moving in triplet-figures, ascending or descending, are played with the following fingering:

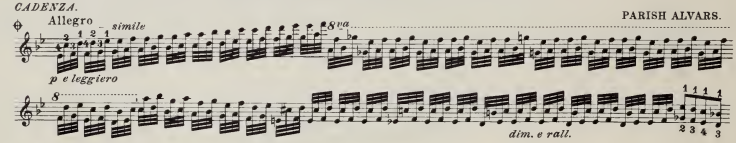




In the following, a few examples of arpeggioed sixths in combination with other intervals are given.

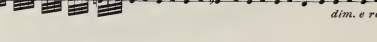


In the following cadenza another variety of arpeggioed sixths is presented.

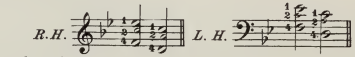


f.) Sevenths.

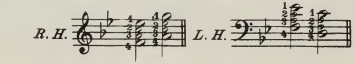
A seventh played alone is performed with the thumb and third finger:



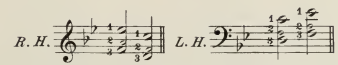
If together with a seventh, we find additional intervals, say for example its third or fifth – or both at the same time, the fingering is changed in the following manner: if the fifth lies between – the seventh is played with the thumb and fourth finger.



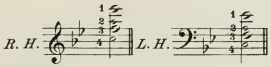
The same takes place when the third and fifth lie between.



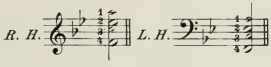
But when the third alone intervenes, it is preferable to play the seventh with the thumb and second finger:



In chords where the seventh is connected with distant intervals, it is played according to its position, either with the third finger and thumb:

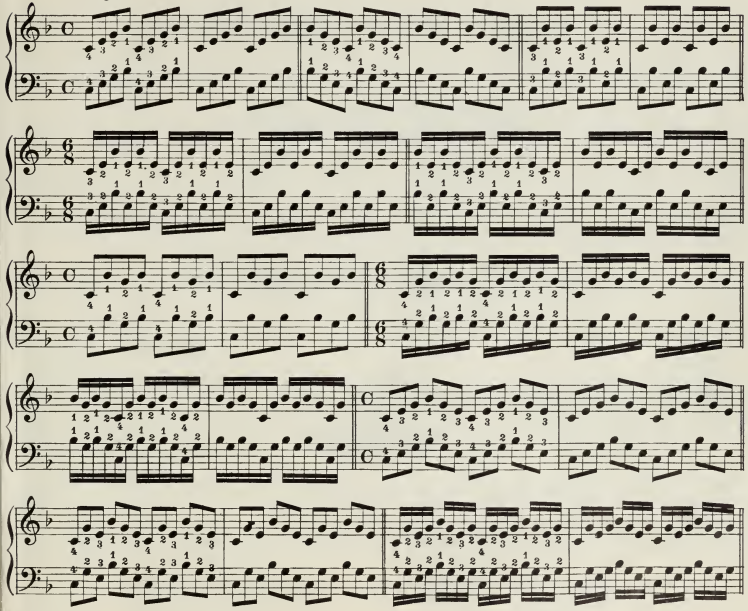


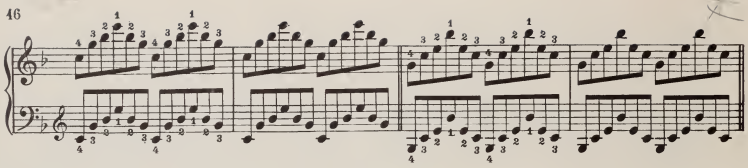
or with the second and fourth fingers:



Arpeggio figures of sevenths as a rule occur only in combination with other intervals, viz:

F MAJOR.

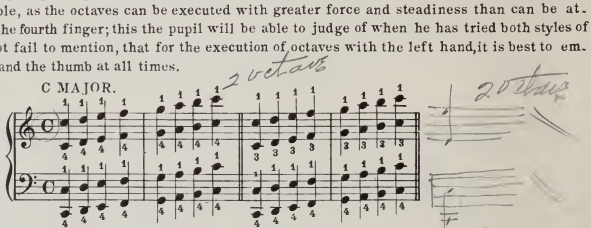




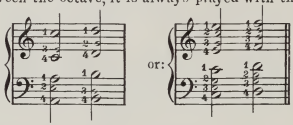
g.) Octaves.

Octaves are played with the third finger and thumb as well as with the fourth finger and thumb, in older methods the latter fingering being generally used; however, it must be observed that the first fingering when practicable is preferable, as the octaves can be executed with greater force and steadiness than can be attained by the use of the fourth finger; this the pupil will be able to judge of when he has tried both styles of fingering. We must not fail to mention, that for the execution of octaves with the left hand, it is best to employ the fourth finger and the thumb at all times.

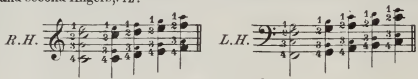
C MAJOR.



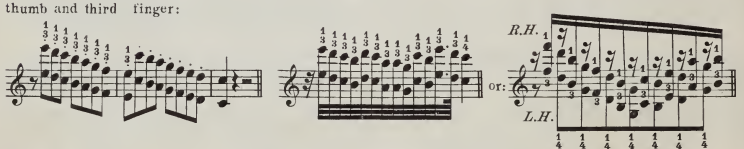
When other intervals lie between the octave, it is always played with the thumb and fourth finger:



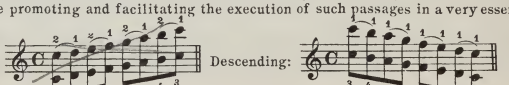
When the intervals, which are added to the octave, pass over it — it is sometimes necessary to play the octave with the fourth and second fingers, viz:



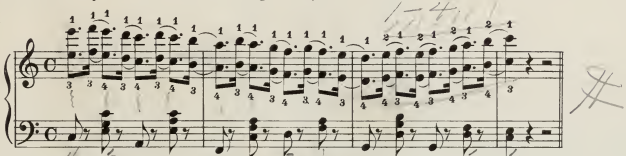
A succession of octaves marked: *staccato* or *martellato* for the right hand, is always played with the thumb and third finger:



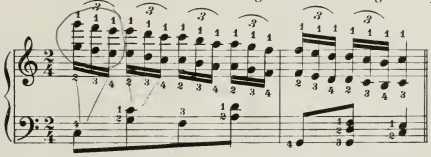
For the execution of legato passages it is often necessary to play the octaves alternately with the fourth and second or with the third finger and thumb; and in some cases the octave is even played with the second finger and thumb — this change of fingers offering the possibility of preparing them for a following octave and at the same time promoting and facilitating the execution of such passages in a very essential manner.



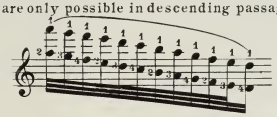
This change from the third to the fourth finger must especially be used where an octave of short duration is immediately connected with a longer one, viz:



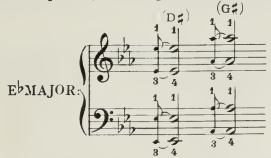
The octave is played with the second finger and thumb in all descending legato triplet-passages, or especially where there are three successive octaves linked together, likewise generally in $\frac{6}{8}$ and $\frac{12}{8}$ tempo.



Octaves are used in *glissando-passages* as well as thirds and sixths, but they are only executed with the right hand and are only possible in descending passages:

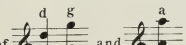


Two consecutive octaves, producing the same sound, their *enharmonic* or *unisono* character being brought about by a combination of the pedals, are fingered thus:-

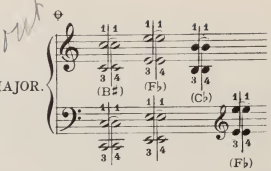


On the Single-Action Harp such enharmonic changing of the octaves in unison can only be produced with E♭ and A♭. In the first case D♯ must be produced by the pedal D, which sounds like E flat, in the other G♯ by the pedal G, which sounds like A flat.

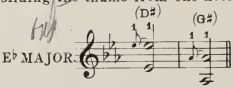
The thumb of both hands must slide from the first note to the second.

On the Double-action Harp such reiterated octaves can be produced on every degree with the exception of 

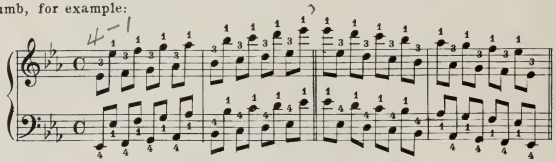
; Parish Alvars uses such octaves in his Op. 84. *"Gran Studio" (ad imitazioni del Mandolino)* viz:



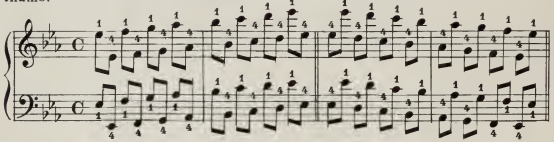
Such octaves sometimes occur at the end of a piece of music, when the upper notes only are repeated; they are played by sliding the thumb from one note to the other:



Broken octaves, when they follow each other in steps are best played by the right hand with the third finger and thumb, but by the left hand, like the octaves struck together, with the fourth finger and thumb, for example:

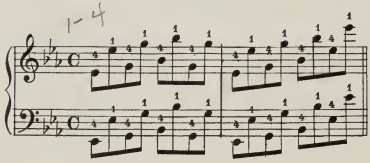


But when such octaves ascend or descend like the following, they are more easily played with the fourth finger and thumb:

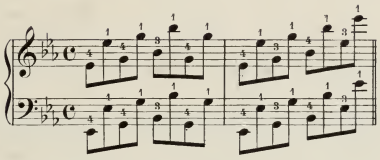


The author deems it necessary to remark, that in this case again it would be preferable to use the first-mentioned fingering (third finger and thumb) as the octaves can be played with greater strength and precision, provided the performer's hand is sufficiently large so as not to be inconvenienced by the octave-stretches with the third finger.

Such broken octaves, i.e. octaves played al arpeggio, which do not follow in steps, must, as a rule be played with the fourth finger and thumb of the right hand. i.e.

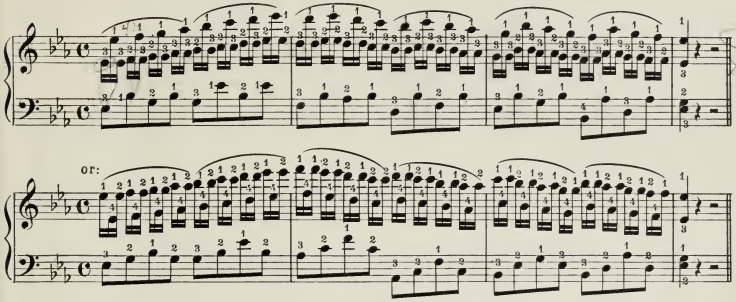


With such octaves it is still better to change the fingers somewhat in the following manner:-

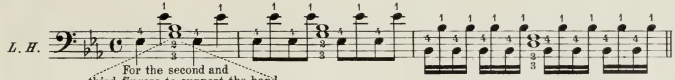


Nos. 12

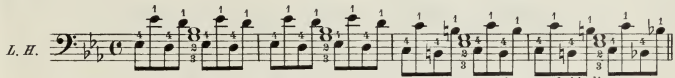
Broken octaves in triplet-figures are fingered as follows:-



If the arpeggio movement of one and the same octave is continued for an extended time, it is permissible to lay the second and third fingers of the left hand on the intervening strings which form the third and sixth of the respective octave. By doing so the hand will obtain a resting place and greater certainty.

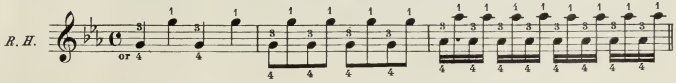


The same may be done when two octaves near each other are played al arpeggio for some length of time.

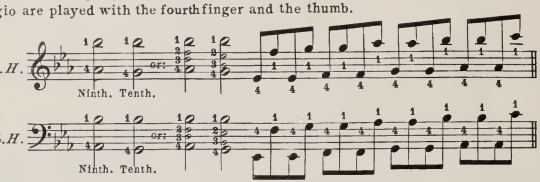


N. B. However with octaves struck simultaneously it is entirely wrong to make use of this license.

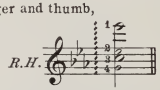
In playing such octaves as the following with the right hand, they must be executed solely with the fingers necessary for their production and without the assistance of any others.



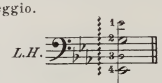
All intervals extending beyond the octave, such as ninths, tenths etc., whether executed simultaneously or al arpeggio are played with the fourth finger and the thumb.



But exceptions to this rule will sometimes occur; in such chords, as illustrated in the following examples, where the intervals lie very far apart, the tenth will usually be placed in such a position, as to be executed by the right hand with the third finger and thumb,



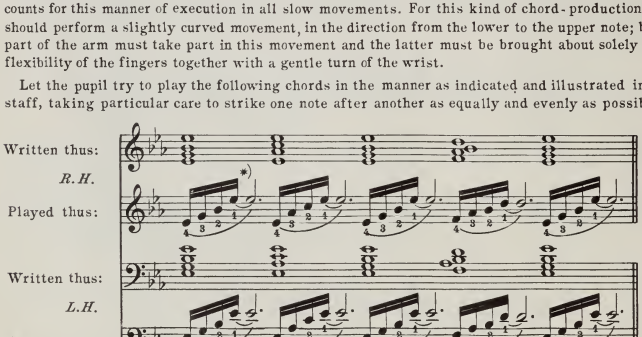
and by the left hand with the fourth and second fingers. Owing to the distance between the intervals, these chords must always be played al arpeggio.



Directions for striking the Chords properly and the rules to be observed thereby.

Chords on the Harp are generally executed in a broken (al arpeggio) manner, from the lowest note upwards; the reason for this is to allow of greater vibration and tonal volume in the production of the chords and accounts for this manner of execution in all slow movements. For this kind of chord-production the hand should perform a slightly curved movement, in the direction from the lower to the upper note; but no other part of the arm must take part in this movement and the latter must be brought about solely through the flexibility of the fingers together with a gentle turn of the wrist.

Let the pupil try to play the following chords in the manner as indicated and illustrated in the lower staff, taking particular care to strike one note after another as equally and evenly as possible.

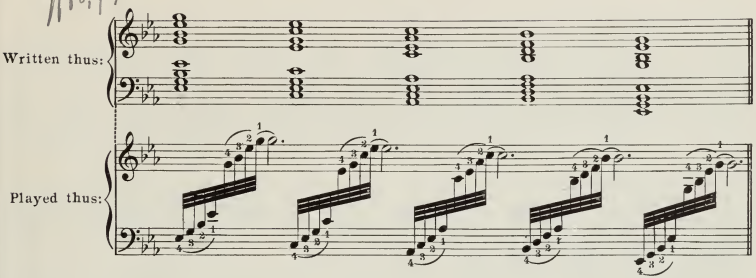


*) The slur between both the E flats signifies that the second E flat is not to be struck, but merely sustained, according to the well-known rule, that when two notes of the same pitch are joined by a slur (in that case called a tie), the first only is to be played.

When a chord is to be played simultaneously with both hands, the Arpeggio begins with the lowest note of the left hand.

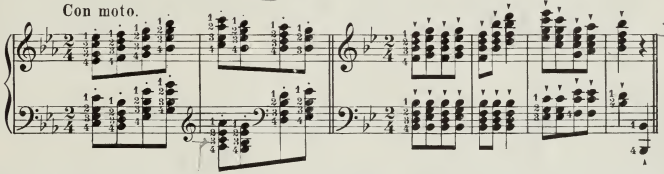
Written thus:

Played thus:

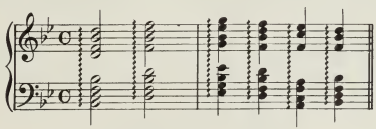


But it is of frequent occurrence, that the chords are to be played in a very short and decided manner, with absolutely no Arpeggio effect, this style of execution as a rule, being indicated by round or pointed dots above the notes; in such cases the fingers must all pluck the strings simultaneously, leaving them upon the latter as much as possible, checking their vibration in this way and thereby producing the chords in a very distinct and staccato-like manner:—

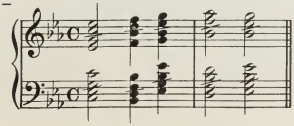
Con moto.



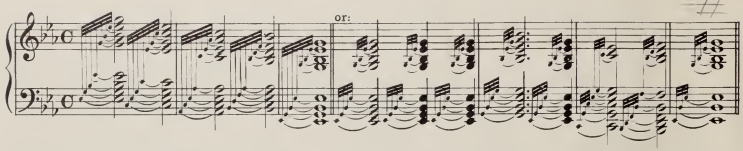
In addition to the above indications for the execution of these chords, such terms as:—*frappè, sec, marcato, martellato, deciso etc.* are also employed. Furthermore, in such cases where the composer is specially anxious that the chords are to be played in a broken or *al arpeggio* manner, particular indications are employed— the simplest and most usual being an undulating line placed before such chords, as shown below:—



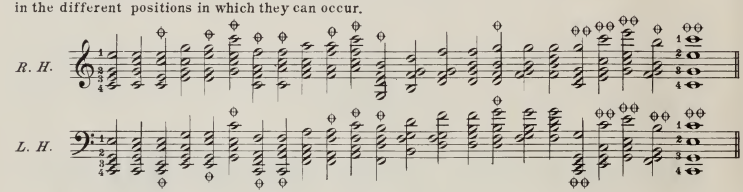
Still another indication for this style of execution, consisting of a little line obliquely drawn across the chord, is sometimes met with:—



But this indication is now somewhat obsolete and of rare occurrence. In modern compositions, however, we frequently meet such chords, written in the following manner and executed accordingly.

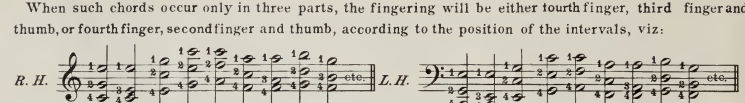


In the above examples none of the chords have exceeded the compass of an octave for one hand; however, it is of frequent occurrence that we find chords written for the harp which surpass this limit to a considerable extent. Such chords are often strikingly beautiful and exceedingly effective, and are played *al arpeggio* in almost every instance. In the following, a variety of such chords is presented, in the different positions in which they can occur.

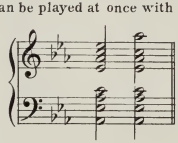


The chords marked thus ϴ might render it difficult at the commencement for the pupil to reach all the four notes simultaneously_ in this case it is allowable to bring the thumb on its respective string, after the fourth finger has played, so that the thumb can reach the string at the top with more ease; this must even be observed by more advanced players in the chords marked thus ϴϴ.

When such chords occur only in three parts, the fingering will be either fourth finger, third finger and thumb, or fourth finger, second finger and thumb, according to the position of the intervals, viz:

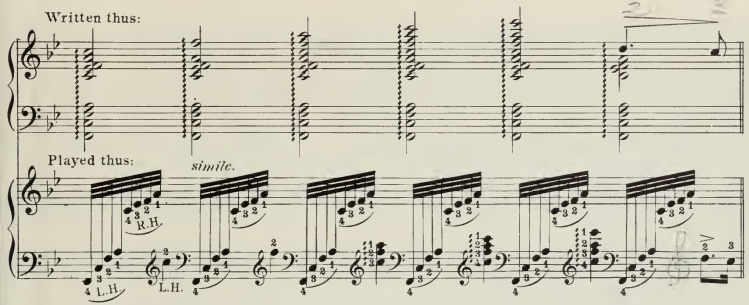


In some modern Harp-compositions chords are sometimes made use of, consisting of more than eight notes_ but as only eight notes can be played at once with both hands, like:

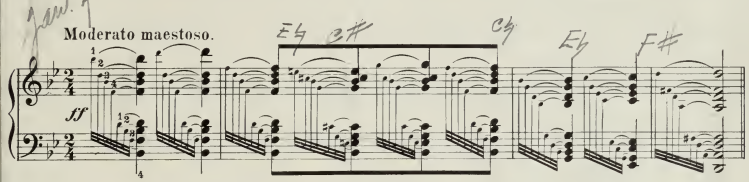


in all such chords consisting of more than eight notes it is requisite that all the extra notes should be played with the left hand.

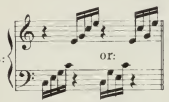
Of course such chords must always be played *al arpeggio* and the left hand, after playing the first four notes, must be immediately transferred to the upper position in order to let no interruption of sound occur and to create the impression as though the succession of intervals was produced without any change of hands.



As already observed, the general rule for the playing of all arpeggioed chords is, that they be executed from the lower to the upper notes, however this is sometimes reversed with good effect, viz: the chord being arpeggioed from the highest to the lower notes, as shown in the following extract from Parish Alvars "Fantasia Moïse" Op. 58.



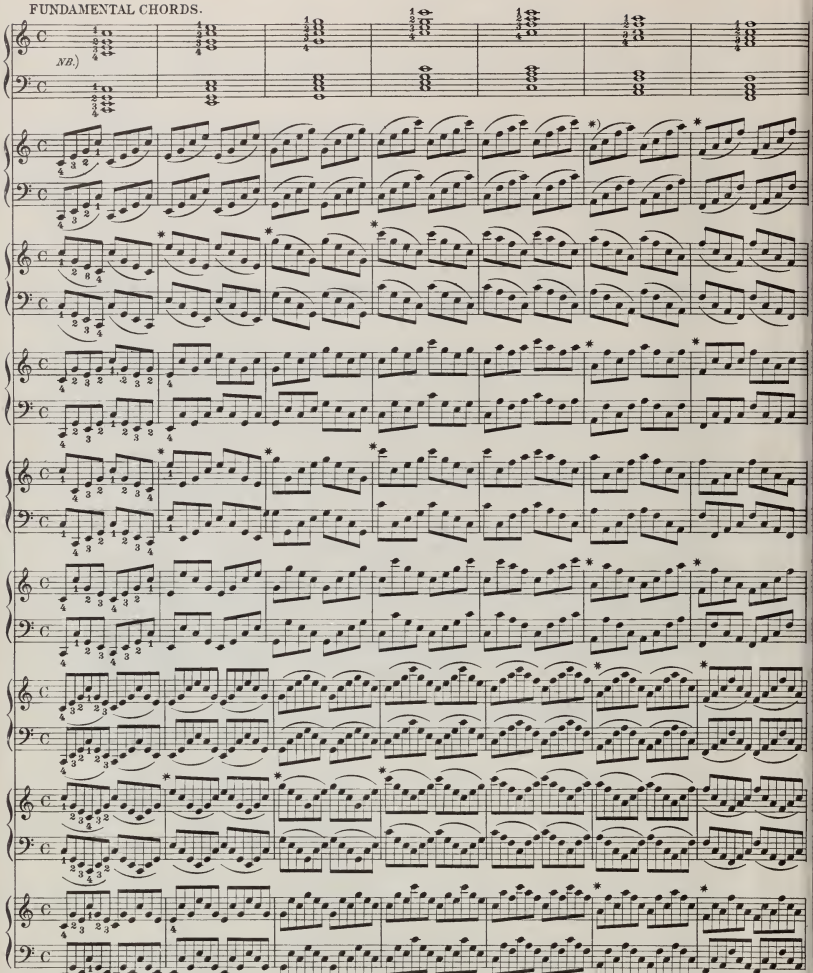
On Arpeggios and the mode of playing them.

The arpeggios originate from the chords, and are produced as soon as the notes of a chord instead of being played simultaneously: are played separately, viz:  or: but in such a case the manner of dividing the notes and the duration of the arpeggio are of course indicated by the composer.

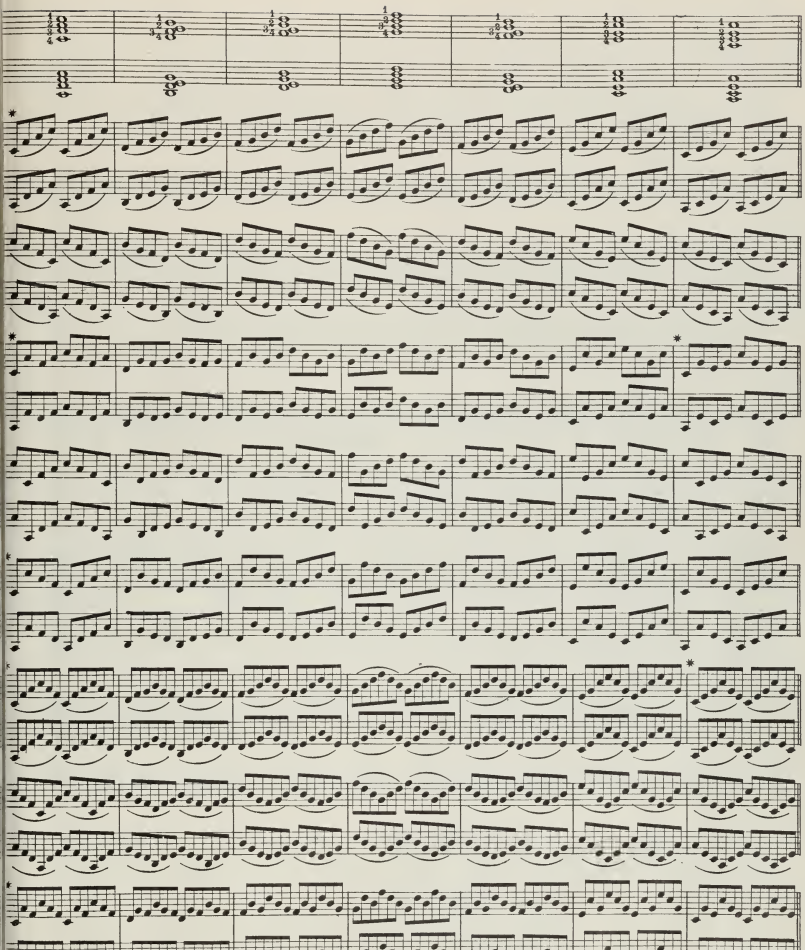
The *arpeggios* are either *simple ones,* which means such as only move in the simple extent of the chords from which they originate, or *running arpeggios,* which go through several octaves.

In the following *simple arpeggios,* the chords from which the *arpeggios* originate are given in the upper staff, the pupil will do well to practice these chords with great care, and then proceed to the *arpeggios* connected with them.

Table of the Simple Arpeggios.

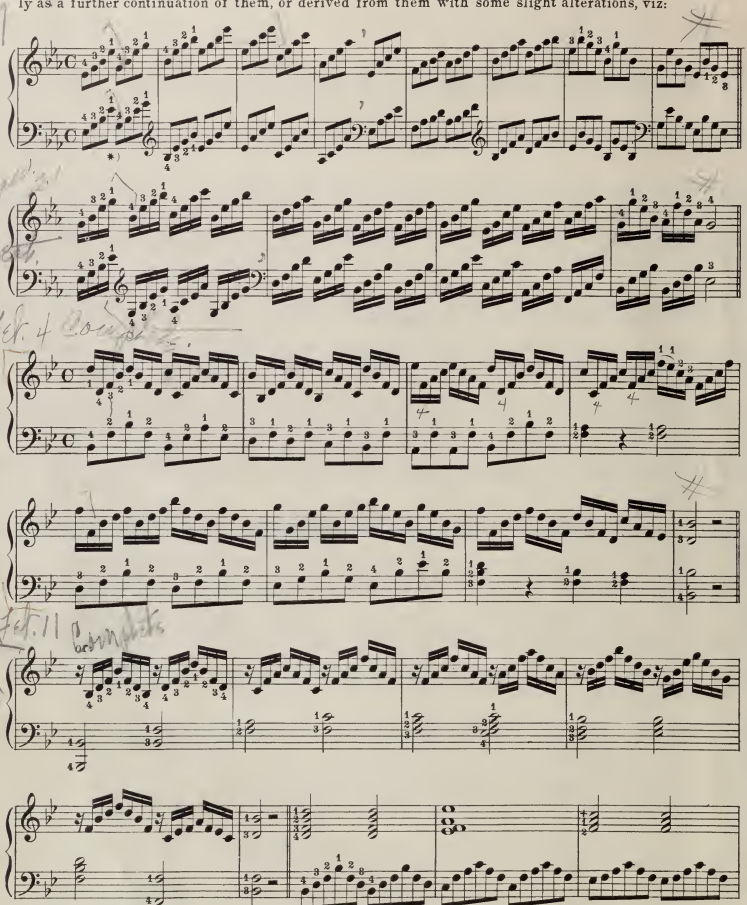


N. B. Sight-reading is greatly facilited, by knowing at a glance from which chord an arpeggioed passage is derived and instantly preparing the fingers in the manner appropriate for the various intervals.

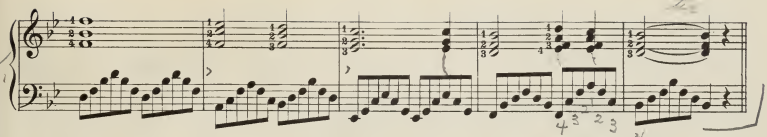


*) Owing to the distance between the intervals in the progressions marked thus * the thumb or fourth finger must execute the jump from one bar to another with accurate certainty, the other fingers following immediately; in practising these examples, the author advises to take them up separately with each hand at first and devoting especial attention to the development of the left hand, as perfect execution with this presents additional difficulties.

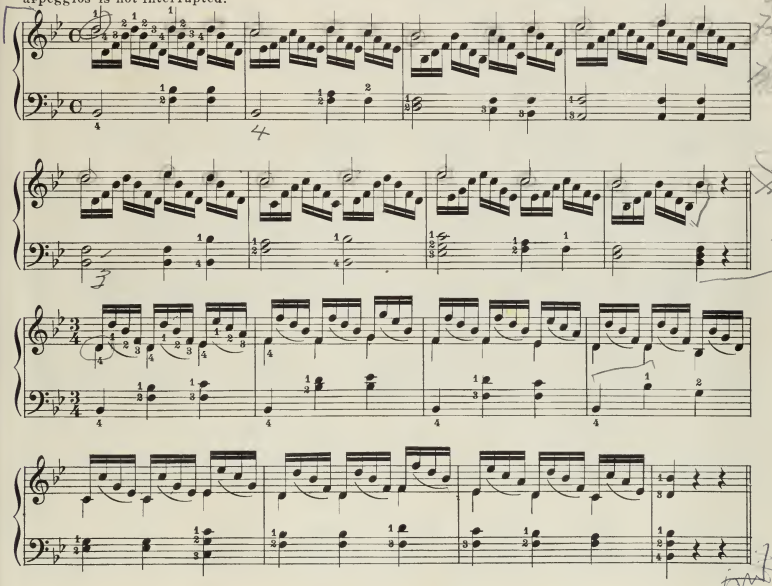
In addition to the preceding simple *arpeggios* there are many others, which may be considered partly as a further continuation of them, or derived from them with some slight alterations, viz:



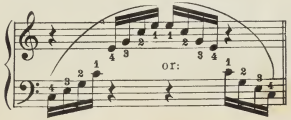
* It is hardly necessary to explain in this instance that the thumb of the left hand is not to be prepared until the fourth finger of the right hand has played the same note.



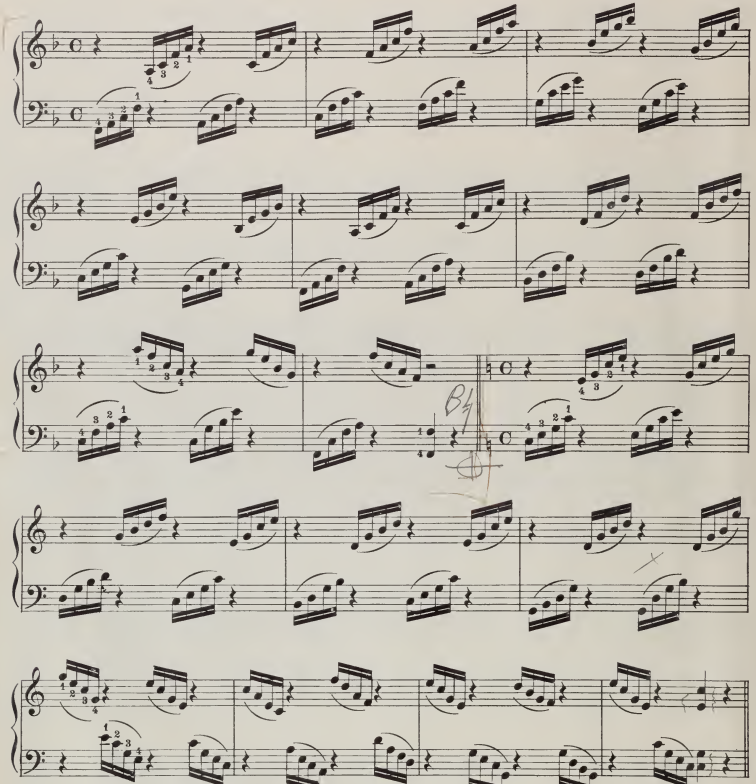
It sometimes happens that a melody is connected with the arpeggios, in which case the notes which belong to it are as a rule especially marked. In such cases the notes which form the melody must be played with particular emphasis, care being taken, however, that the regular movement of the accompanying arpeggios is not interrupted.



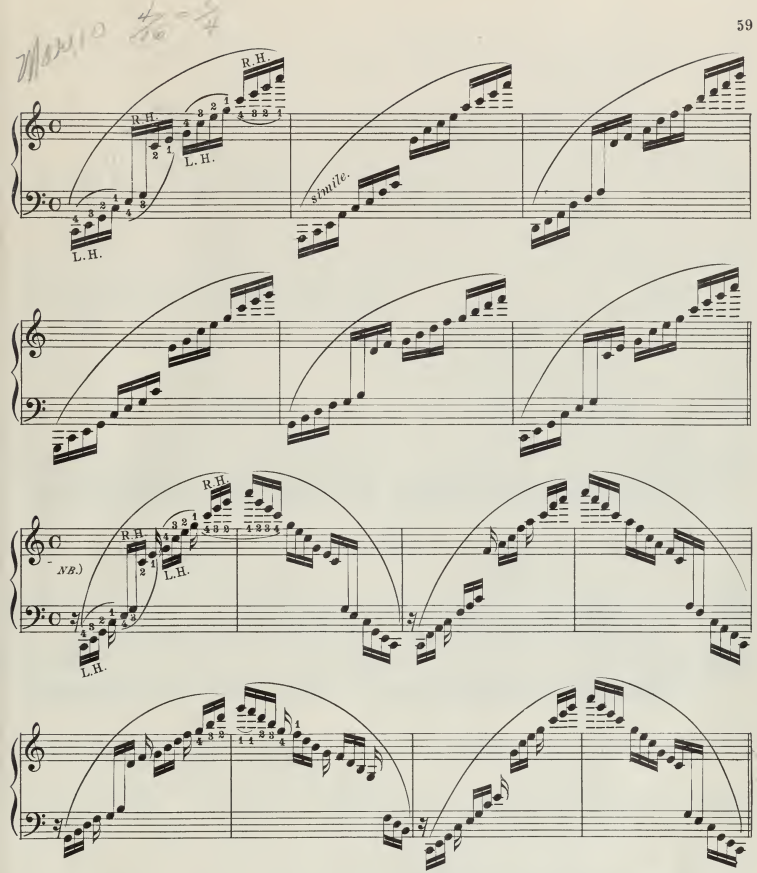
Running arpeggios arise from the chords of both hands, in which, however, the arpeggio must not be executed simultaneously with both hands, but the tones belonging to such a chord must be played in their individual progression either up or downwards, for example:



For the even and accurate execution of such and similar arpeggios, it is absolutely necessary always to prepare the fingers beforehand— and in such a manner that while one hand plays, the other is already placed in its next position. A few examples of such arpeggios are presented in the following:-



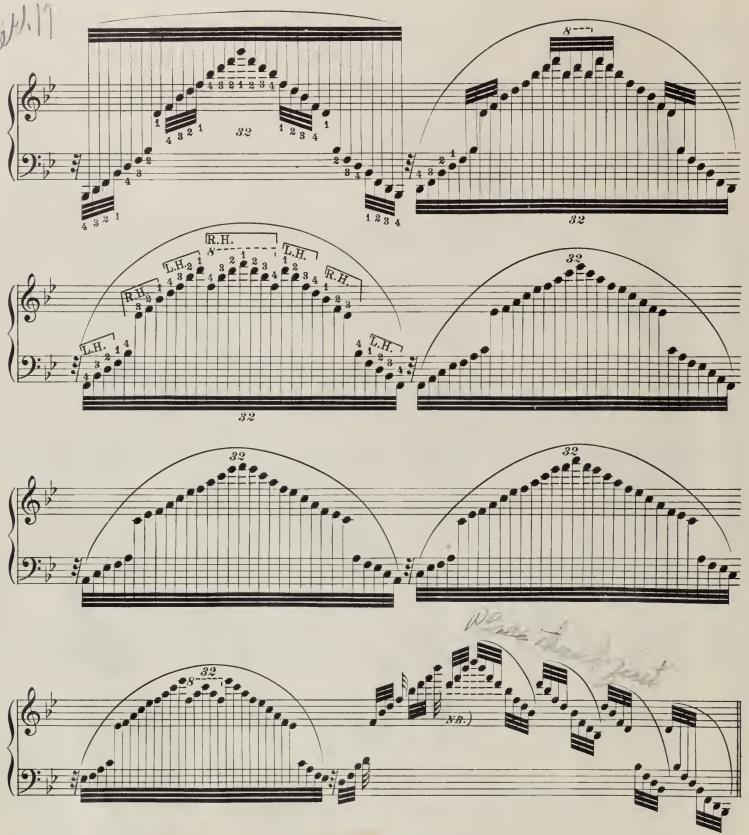
All such running arpeggios, which extend through several octaves, originate in the preceding ones and as a rule are merely continuations of the same; but for their proper execution, crossing of hands becomes necessary, that is: the right hand must sometimes enter the domain of the left, and vice versâ; as in such cases both hands are alternately compelled to change their positions, one hand must always be prepared while the other is still playing, in order that the even and flowing execution of such arpeggios may never be interrupted. In the following examples the notes, written with their stems pointing upwards ( ) are to be played with the right hand, while those with their stems written downwards ( ) are to be executed with the left.



NB: Here the pupil must be careful to mark the notes in a most exact and rythmic manner.

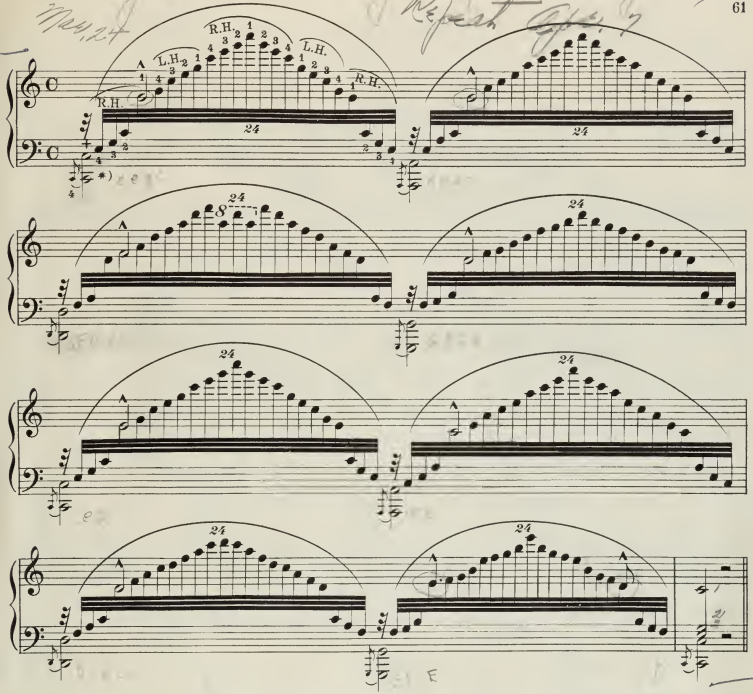
It happens very often that such arpeggios are not written as above, but are connected in one phrase or figure; in such a case it is left to the performer to determine what must be played with the right and what with the left hand - this capability is soon acquired by practising arpeggio-playing; a general rule is that the highest note of an arpeggio must always be played with the thumb of the right hand - the cases where the highest part of an arpeggio is played with the left hand are rare - but even then the highest note would have to be played with the thumb; in consequence of this rule it is sometimes necessary to mingle the fingering with four fingers alternately with that of three or only two, according to the number of notes.

To facilitate the correct division of the hands, arpeggios are sometimes written in such a way that the individual passages for the right and left hand are additionally grouped together by means of up or downward stems, as illustrated in the following example.



N. B. Here and in the following arpeggios, the preparation of the right hand must not take place too soon, in order not to interfere with the strings which are still vibrating and thereby cause them to jar.

In modern compositions a melody is often connected with such running arpeggios; such melodies are usually indicated by being written according to their exact time-value, and as already remarked, the notes forming such a melody must be executed in a specially prominent manner.



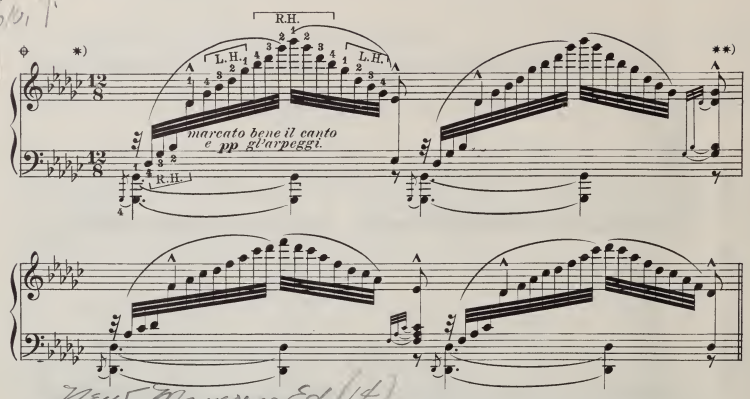
*) Generally in such arpeggio-passages the octaves of the left hand are written as above, indicating that such octaves are to be played in a broken manner, and as though forming a part of the arpeggio.

Therefore the passage marked (*) ought to be executed thus:

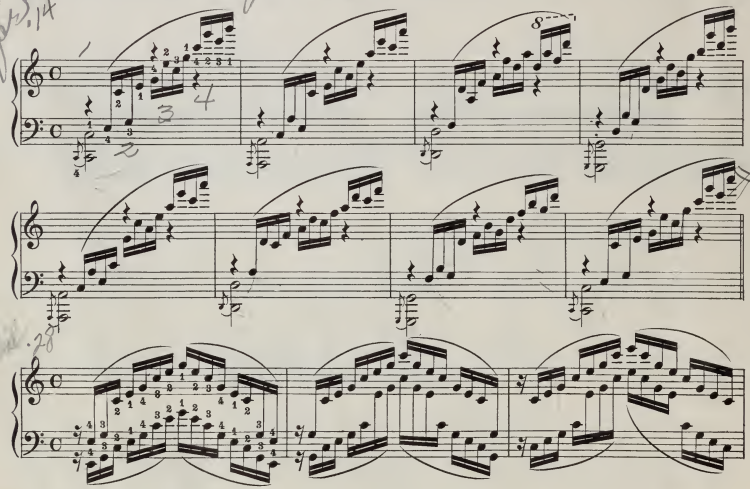
In all such passages, the notes which form the melody must be played with particular emphasis_the other notes on the contrary are played piano or pianissimo_except in brilliant passages which ought to be played forte or fortissimo throughout. In the first case the composer generally adds the following directions: marcato bene il canto (or: la melodia) e *pp* gl'arpeggi. Particular attention is to be directed towards marking the mel-

 ody very distinctly and playing the arpeggios softly.

Such passages, differently written, are also met with at times, for example:

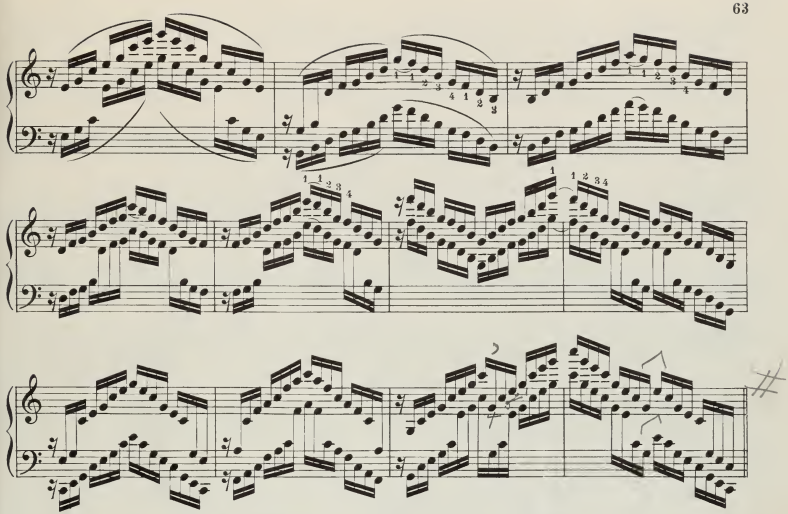


The following arpeggios are also recommended for repeated and careful study.



*) This example may be executed on the Single-action Harp in G major.

**) For particular manner of writing arpeggioed chords, see page 51.

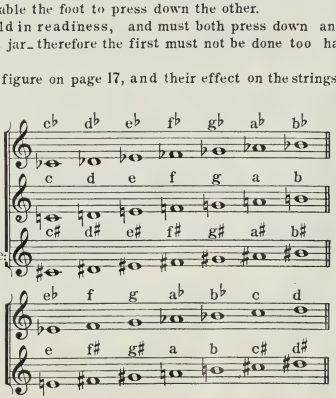


On Modulation, and the Use of the Pedals.

The different modulations or transitions from one key to another upon the Harp, require the employment of the pedals. If the modulation is only accidental, so that a note raised or lowered on that account is replaced instantly or soon to its original pitch, the requisite pedal is not to be fixed but only kept down by the foot while wanted – except such a modulation requires several pedals, of which two are on the same side; in such a case one of these pedals, must be fixed, to enable the foot to press down the other.

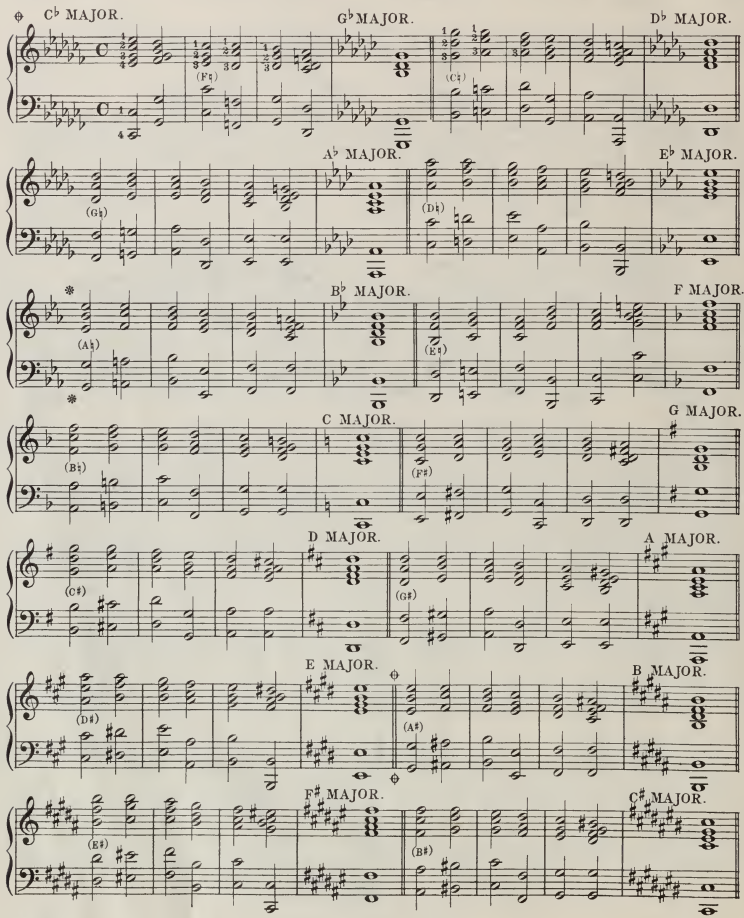
For every pedal that is used the foot must be held in readiness, and must both press down and release it with certainty – so that the strings do not jar – therefore the first must not be done too hastily nor the second too slowly.

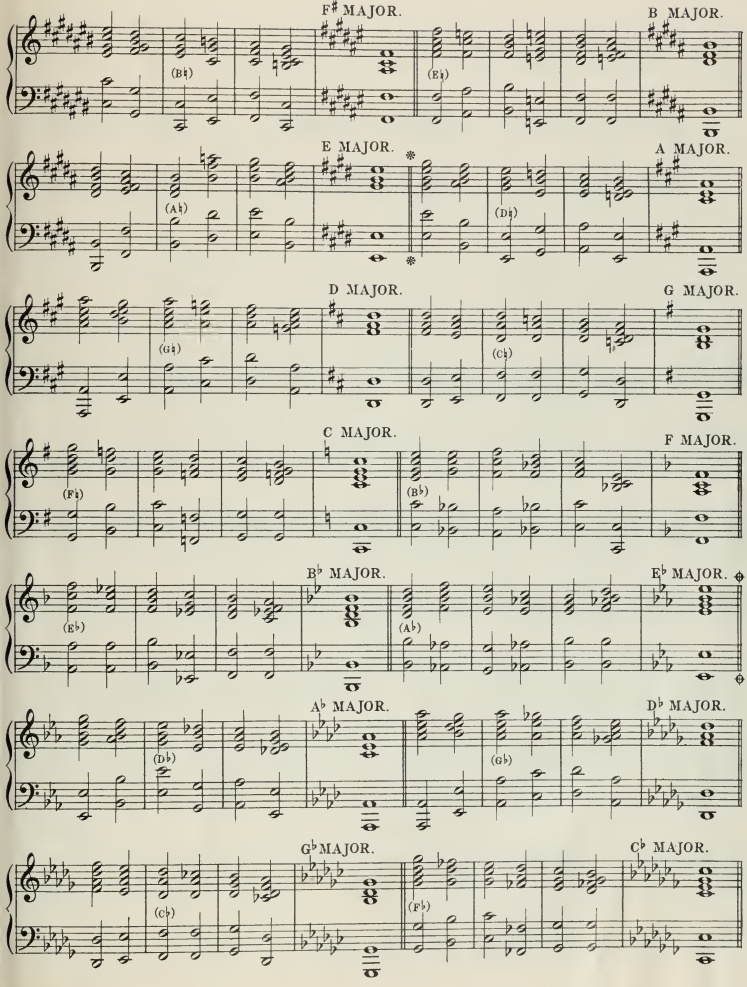
The position of the pedals can be seen from the figure on page 17, and their effect on the strings from the following table:



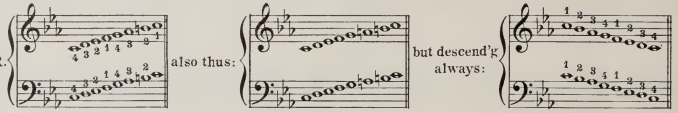
In the following, a table of examples is presented, the modulation of which moves through all the major-keys possible upon the Double-action Harp and in which exact indications are given which pedals to use and where they must be pressed down.

On the Single-action Harp only those modulations are practicable which are to be found between the signs: ✻ – ✻

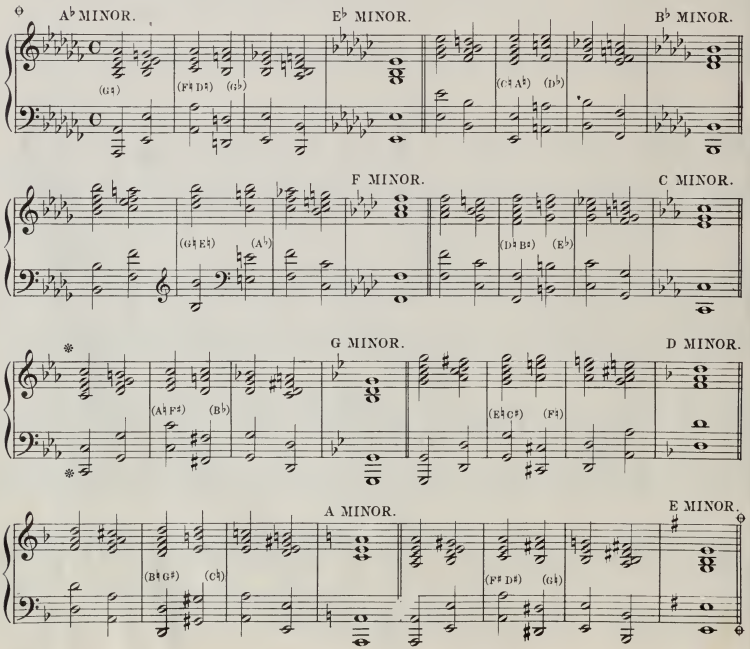


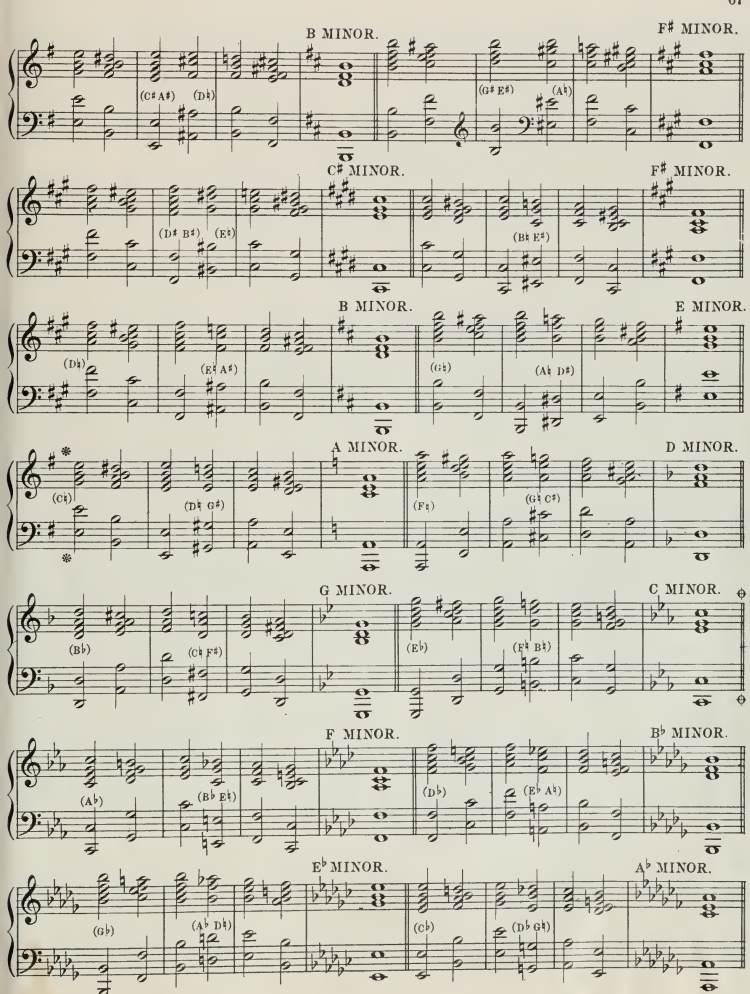

F♯ MAJOR.
B MAJOR.
E MAJOR.
A MAJOR.
D MAJOR.
G MAJOR.
C MAJOR.
F MAJOR.
B♭ MAJOR.
E♭ MAJOR.
A♭ MAJOR.
D♭ MAJOR.
G♭ MAJOR.
C♭ MAJOR.

The modulations in the Minor keys present more difficulties with regard to the pedals, owing to the individual formation of these scales, requiring as they do a variety of accidentals and furthermore as they are played differently while ascending and decending; for instance:-



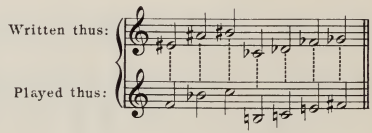
The following examples contain the modulations of all the Minor keys practicable on the Double-action Harp. The Single-action Harp admits only of those between the signs: ✻ — Θ.



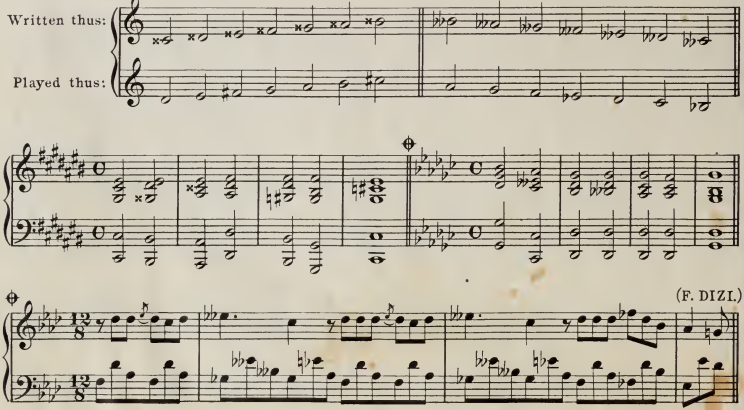

B MINOR.
F♯ MINOR.
C♯ MINOR.
F♯ MINOR.
B MINOR.
E MINOR.
A MINOR.
D MINOR.
G MINOR.
C MINOR.
F MINOR.
B♭ MINOR.
E♭ MINOR.
A♭ MINOR.

As each pedal can only raise a string to a single sharp, it is requisite with double sharps to play them by means of borrowed notes; that is: to take for such a note its next higher string, which stands in enharmonic relation to the first. If therefore C were marked with a double sharp it would have to be played on the next string D, and the same vice versâ with the double flats — where the enharmonically related note will be found on the next lower string; when therefore a double flat is marked before A this would have to be played by means of the next lower string G.

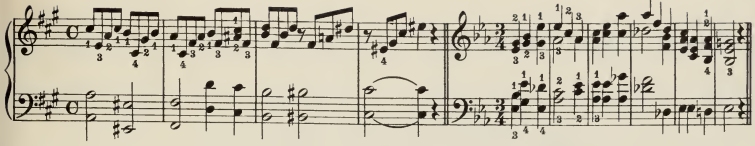
But upon the Single-action Harp such notes can occur very rarely, since it is already necessary to use borrowed notes for the simple sharps: E♯ A♯ and B♯, as well as for the simple flats: C♭ D♭ F♭ and G♭, for example:



In the following examples the lower line will explain by means of which notes the double-sharps and flats contained in the upper line are to be performed and thereby guiding the pupil in the execution of the following examples of this kind.



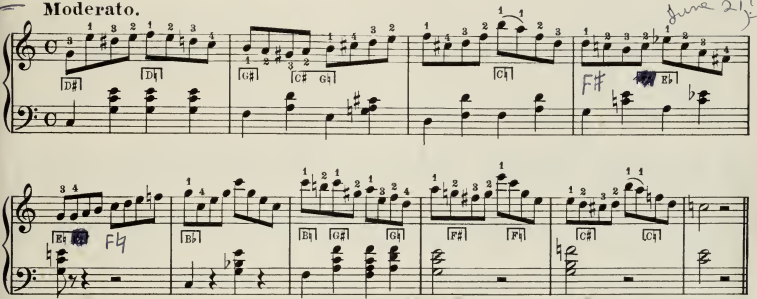
For the Single-action Harp.



Of course it must be understood that the placing and releasing of the pedals must take place without interruptions of any kind — either in time or playing — and it is therefore absolutely necessary to accustom oneself to such a rapid survey of the notes, as always to know beforehand which pedals may be required for the following bar, in order to prepare the feet for any changes beforehand.

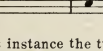
In the following example, the places in which the pedals can best be prepared and taken are marked by the sign ⌐¬. On the Double-action Harp care must be taken not to press down those pedals too much which are to be held in the first notch — lest the strings may be raised too much and produce the effect of the second notch, the feet should be accustomed to know the exact degree of pressure each pedal requires.

Moderato.

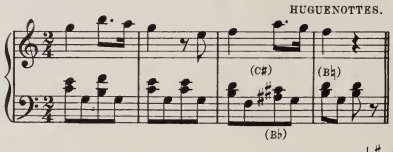


*) As in this instance the two pedals lie on the same side, one of them must necessarily be placed first, so that the foot may be free to take the other — the pedal to be fixed here is F, because the preceding modulation does not hinder this pedal to be fixed, and also because the pedal E♭ changes immediately after to E♮ and sufficient time is given for replacing the F♮. (One single attempt to take the pedals in contrary order, will soon convince the pupil how unpractical this would be.)

An *important rule* relative to all such cases is that the movements of the feet are to be managed in such a way as to do away with any unnecessary exertion, and avoiding and reducing all superfluous action as much as possible. Practice, experience and the general oversight acquired therefrom, must ultimately teach the best and most appropriate manner of employment.

In order to avoid too many or inconvenient movements of the feet, it is sometimes requisite to make use of *borrowed notes*, (as mentioned above) where they would not be absolutely necessary — this however will generally occur, when two pedals lying on one side are to be taken, the effect of one of which may be produced by the use of a pedal on the opposite side; so, for example, the chord: can be also played thus: 

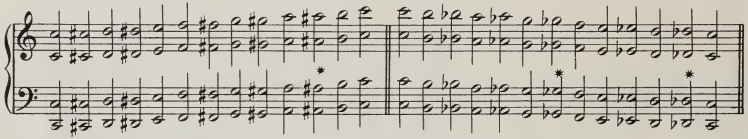
However, such means must be employed only in exceptional cases, and always with due consideration, whether preceding or successive modulations will necessitate or admit of such liberties. The necessity for such an expedient will arise when the modulation is of such a nature that a certain note is raised or lowered only for one hand, while it occurs unaltered in the other, for example:—



In this case the A sharp of the left hand must be played by B flat in order to preserve the note A unchanged for the right hand.

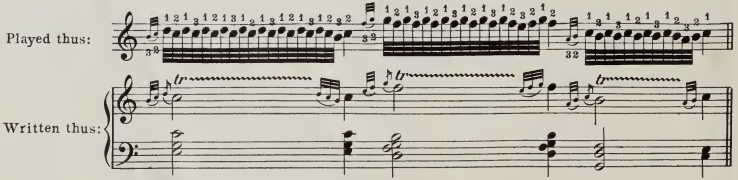
Moreover, use is made of such borrowed notes in the figures called: *synonyme-notes*, of which mention will be made later.

The accidental use of the pedals occurs also necessarily in the chromatic-scale — but this scale may always be looked upon as not practicable for the harp, and as even impossible to be executed in quick time, because the pedals cannot be made to correspond quickly enough with their relative strings, and the extraordinary motion of the feet caused by it, would make too much noise. However, the pupil may take up the following chromatic scale, practising it in moderate tempo:—

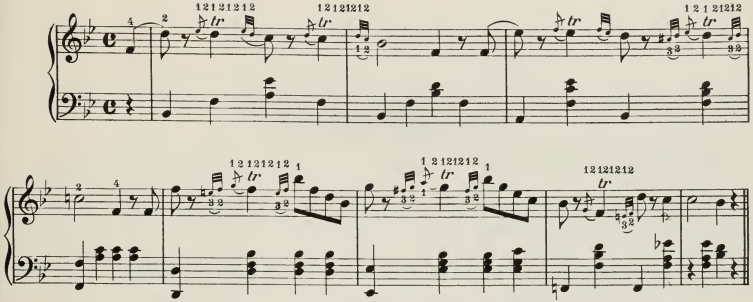


The notes marked thus * are to be played on the Single-action Harp by means of borrowed notes.

The complete shake properly consists of three parts: the preparation, the shake itself, and the conclusion, and is consequently to be executed in the following manner:

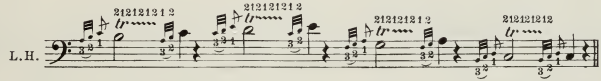


In cases, where the shake is only meant for notes of short duration — it may as well be executed only with the thumb and second finger:

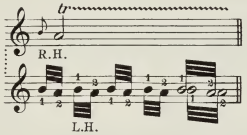


The execution of a perfect shake is much more difficult for the left hand; nevertheless it is sometimes met with, and it is therefore necessary not to overlook its study; here the thumb and second finger only are required, of which the latter must fall upon the string almost perpendicularly. In order to impart power and firmness to the shake, the thumb, as well as the elbow, must be held in a high position.

As regards the preparation and the conclusion of the shake the same remarks apply to the left as to the right hand.



Here also a peculiar mode of playing the shake must be mentioned; this was first introduced by Parish Alvars (*) and consists of playing the two notes belonging to the shake alternately with the right and left hand, for example:

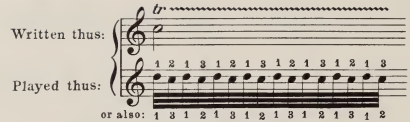


Played thus:

*) Parish Alvars, Serenade. Op. 83.

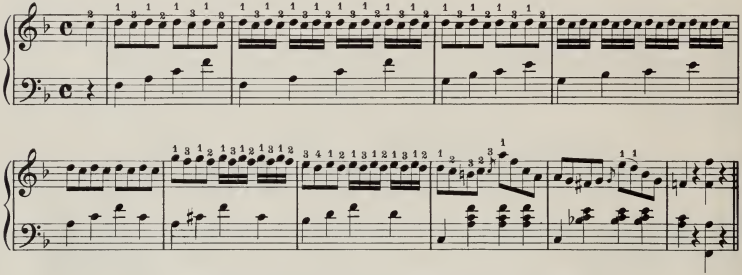
The shake is an ornament which is indicated by the sign *tr* over the note upon which it is to be made, and is formed by alternately playing that note and the next higher one in quick time. The equal and perfect execution of the shake requires persevering and industrious practise; it must also be remarked that it ought to be executed only by the movements of the finger, supported by the flexibility of the wrist; but every movement of the arm must be carefully avoided.

Although the shake consists of only two notes next to each other, which could be played with two fingers – experience has taught that it is best and most securely executed with three fingers, these are: the thumb, with which the upper note must always be played – and the second and third fingers, with which the lower note is played in regular alternation, for example:



There being no rule as to the number of alternations in the shake, except that they must fill up exactly the time which is due to the note on which the shake is marked, the number depends entirely on the facility of the fingers, which are to be so divided as to finish the shake according to necessity either with the second or third finger.

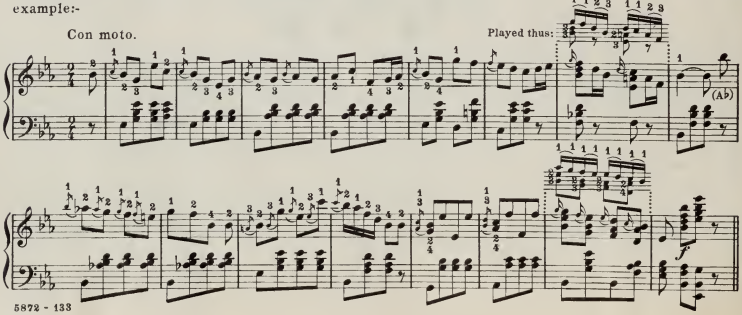
In order to obtain a favorable result in the study of the shake, it is absolutely necessary to practise it very slowly at first, taking especial care that the alternation of the two notes forming it is as equal as possible. The following example is recommended as a good preparatory exercise:-



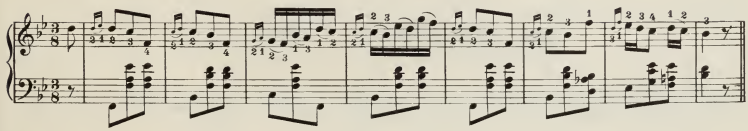
On Appoggiaturas, Turns, Shakes and Tremolo.

The simple descending appoggiaturas are generally played with the thumb_no general rule can be given for ascending appoggiaturas because there the fingering depends more or less on the neighbouring passages.

The proper fingering to be employed for a variety of such grace notes, may be learnt from the following example:-



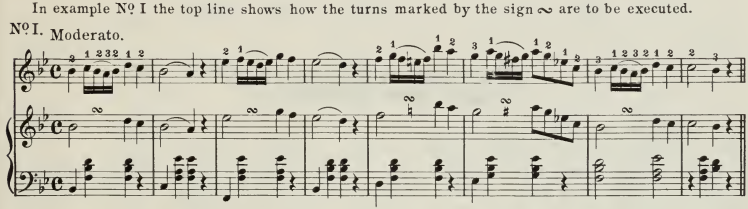
The so-called double-appoggiaturas are mostly played with the second finger and thumb, but according to circumstances also with the third finger and thumb, for instance:



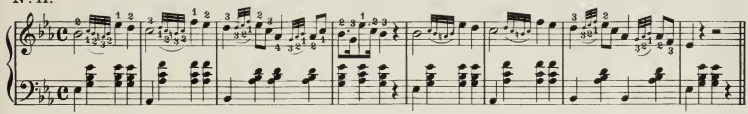
The turn belongs to that class of embellishments with which the space between one note and another is sometimes filled up. The turn is generally indicated by the sign belonging to it ∞, or written in full in smaller notes; in the first case it is necessary to know that the turn is formed in such a manner as is marked in the example Nº II.

In example Nº I the top line shows how the turns marked by the sign ∞ are to be executed.

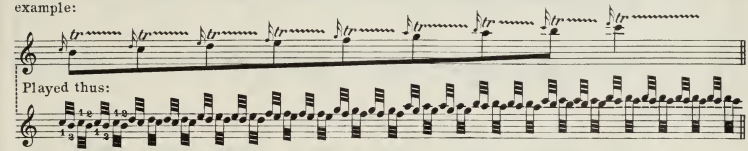
Nº I. Moderato.



Nº II.

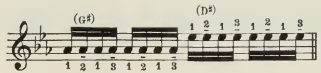


However, this can only be done in such cases where the left hand has a rest, and is particularly very practical in a so-called succession of shakes, as the execution with both hands is less fatiguing— for example:



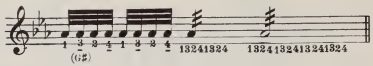
Played thus:

Analogous to the execution of the shake, such passages must be mentioned here, in which two neighboring strings are produced unisono, with the aid of a pedal, for instance:—

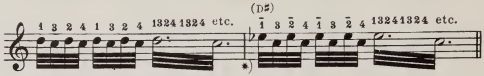


here all A flats marked thus — are played by G sharp, and the E flats by D sharp.

However, such passages are occasionally of extended duration, in which case it is advisable to perform them with four fingers, especially when they are to be played *"P"*, or when marked *bisbigliando,* for example:—

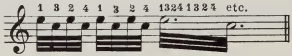


But this fingering may be used not alone with unisons, but also in other cases, for instance:



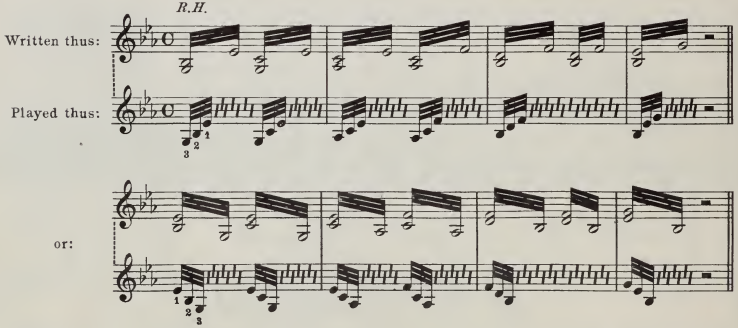
*) Here the E flat is played by D sharp — the difference between this bar and the preceding one is therefore only effected by the pedal.

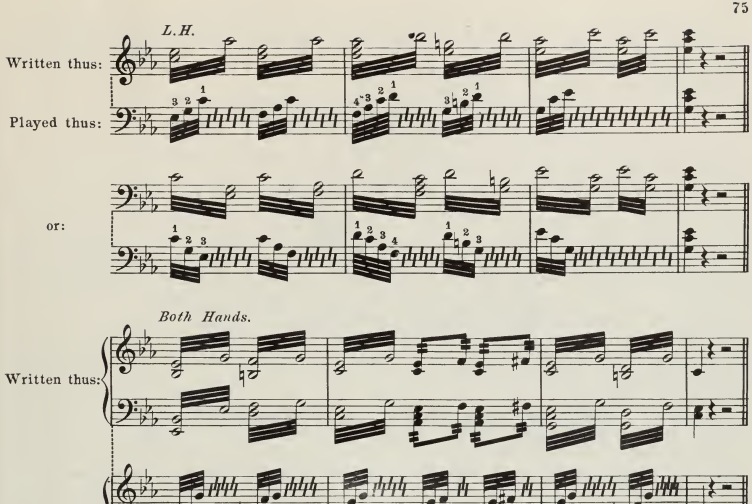
Such cases where a string remains mute between the two intervals of a shake are rarer, but nevertheless it is most advisable to practice them diligently:—



But where the above named unisons or synonym notes occur for the left hand, they are to be played like a shake, with the thumb and second finger only.

Here the *Tremolo* must also be mentioned, this effect being employed to quite some extent by modern composers, especially Parish Alvars (see the latter's Op. 35 and 59.) It consists of the quick repetition of arpeggioed figures, which are written after the abbreviated manner in use; as the execution of a distinct and equal *Tremolo* is more difficult on the harp than on the piano, it requires persevering study, and equality is only acquired by practising it very slowly at first and gradually increasing the rapidity as much as possible.





Characteristic and peculiar effects possible upon the Harp:-

Harmonic Sounds *(Sons harmoniques)* **Dampened Sounds** *(Sons étouffés)*
Guitar Sounds *(Sons d'ongles, sons près de la table)* **Cithern Sounds.**
Sounds produced by the pressure of the Pedal, Glissandos.

Various effects may be produced on the harp, which when used with skill, and without affectation, will bring about most surprising and beautiful results.

To these in particular belong the *harmonic sounds,* (Sons harmoniques).

If a string be divided into two equal parts, and a bridge applied at the point of division, each of these parts will give the next higher octave of the note which the string produced in its entirety. On this principle is founded the formation of the *sons harmoniques,* which always give the upper octaves of the strings on which they are produced — the bridge of division mentioned above is formed here by the hand itself, and particular rules apply for the right and left hand.

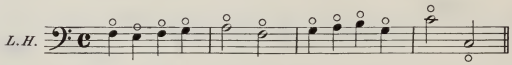
The *sons harmoniques* are most effective in the upper and middle register of the Bass-notes, in which position they are most frequently employed.

The notes which are meant to be played as *sons harmoniques* are marked thus: ○, or they are sometimes indicated by the abbreviation: *s.h.*

For the execution of the *s.h.* with the left hand, the arm must be brought quite close up to the harp, and by placing the lower or fleshy part of the hand (that is the inner part towards the little finger) diagonally against the strings in such a direction that the tips of the fingers are turned towards the column of the harp. (Fig. *a.*)

Fig. a.

Through this position of the hand, and while the latter is pressed lightly against the strings, the bridge which divides the strings into two equal parts, must be formed, making it apparent that the strings must be touched at the centre point of their entire length; if this point has been positively decided, the string, upon which the *son harmonique* is to be produced, is struck simultaneously above this place; with individual notes and in moderate tempo this is always done with the thumb; as soon as the string has been sounded, the hand must be immediately withdrawn, in order not to interfere with the vibrations.



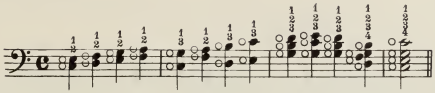
However, I will not fail to observe, that in such cases where only single *sons harmoniques* are to be considered, I decidedly prefer the following manner of execution, notwithstanding that it is taught by few Harpists and even unjustly condemned by some; the *sons harmoniques* if executed in this manner, will possess much more vibrating quality, than the first-mentioned manner of execution; and in addition it is decidedly preferable in such cases where the *sons harmoniques* are to be executed with both hands, as the latter will be less liable to come in contact with each other, which is of special importance whereever they must be employed next to each other. I am furthermore tempted to say that this manner of executing the *sons harmoniques* is easier than the first-described one.

The proceeding itself consists of holding the hand against the strings in a more upright position, in order that the fleshy part or ball of the thumb may form the dividing bridge of the string upon which the *sons harmonique* is to be produced (Fig. *b.*) whereupon the string itself is sounded with the upper part of the thumb; following this, the hand must be immediately withdrawn from the strings, in order not to interfere with the vibrations of the sound.

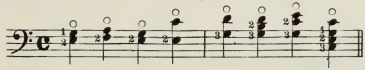
Fig. b.

As already mentioned in the above this manner of execution is only applicable in connection with such notes following each other in single succession; at the same time *sons harmoniques* played simultaneously must be performed in the manner as described with Fig. *a.*, the upper note being invariably played with the thumb, in such cases. Especial care must be taken with three and four-part chords, that the lower part of the hand be sure to touch each string, the clear and ringing production of the *sons harmoniques* being entirely dependent upon this.

The movement of the hand while playing such chords must take place from the upper to the lower note.



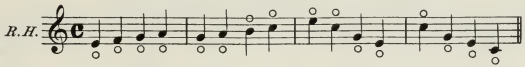
It is also of frequent occurrence, that in a combination of this kind only the upper interval should be executed as a *s.h.*; in a case of this kind only this particular note will be marked with a ○, the other notes being played in their natural manner. (that is as *sons naturels.*) In order to achieve this result care must be taken that the lower part of the hand will touch only that string, upon which the *s.h.* is to be produced, while the remaining strings are kept free and untouched. (The formation of this *s.h.* by means of the fleshy part (ball) of the thumb again proves as more practical in this case.)



In order to produce the *sons harmoniques* with the right hand, the fingers (with the exception of the thumb) are bent towards the middle of the hand in such a manner, that the second joint of the fore-finger will come to lie directly across the string. In a case of this kind, this joint serves to divide the string into two equal parts; in consequence thereof, it is also pressed lightly against the string upon which the *s.h.* is to be produced, and while the thumb sets the string into vibration as usual, the hand must be immediately withdrawn from the strings (Fig. C.)

Fig. c.

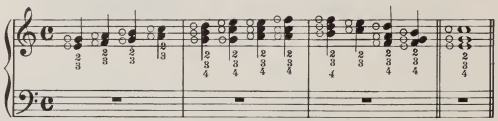
Exercise of single *sons harmoniques* for the right hand.



The simultaneous execution of *sons harmoniques* in thirds, sixths, or triads, is extremely difficult for the right hand and although employed in a few instances by various composers, I cannot refrain from declaring them as decidedly unpractical; the very construction of the instrument as well as the position of the right hand itself prohibit such passages; it forces the hand into a most unnatural and cramped position, and according to my idea, the musical result is really not of such a satisfactory nature as to repay for the torture endured.

But there is a manner, in which *s.h.* can be executed simultaneously by the right hand, without any essential difficulty; this, however, is only applicable where the left hand pauses. The extremities of the fingers of this hand must here be lightly pressed on the strings which are to produce the *s.h.* and of course this must be just at that place where the point of division is; meanwhile these strings are struck by the right hand rather near the sounding board, immediately after which both hands must be withdrawn.

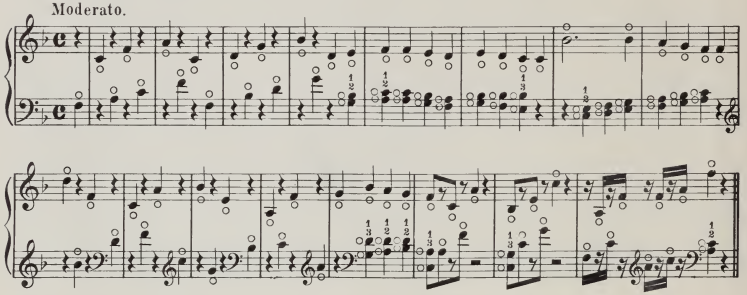
In the following example the cyphers under the notes indicate with which fingers of the left hand the bridge of division is to be formed — the strings being plucked with the same fingers of the right hand; the thumb is never used in combinations of this kind.



It is hardly necessary to mention that single *s.h.* may also be executed in this manner; they are, as a rule, played with the second finger of the right hand, the same finger of the left hand forming the bridge of division.

Harmonic Sounds with both hands.

Through the execution of *sons harmoniques* with both hands (which generally requires crossing of the hands) many effective passages may be produced. The following may serve as a short example for the practice of this admirable effect.

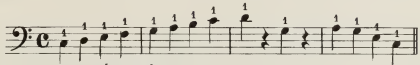


It may be mentioned here that if the hand which is to produce a harmonic sound goes up so high that the bridge of division occurs on the fourth part of the whole length of the string, it produces a harmonic sound which gives the octave of the next higher fifth of such a string; this, however, is only applicable in the left hand, and to my knowledge no one but Bochsa has ever made use of it.

Dampened Sounds *(Sons étouffés.)*

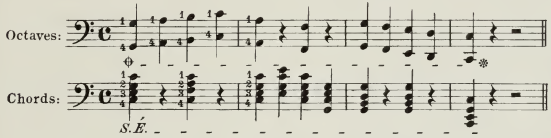
In passages purposely written as a contrast to the full-vibrating sounds, these *dampened sounds* are very effective; as a rule they are only employed for the left hand, which is laid flat over the strings, the fingers being kept closely together and pointing in an upward direction; to bring about this effect, the thumb strikes the string, the vibration of which must be immediately stopped by a slight movement of the hand against the strings, in this way producing the dampened tone or sound (son étouffé.)

The notes which are to be played in such a manner have either the signs 𝄴 - - - - 𝄋 under or over them, sometimes also the full indication: *sons étouffés* or the abbreviated one *s.é.* is annexed.

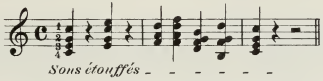


When there is a quick succession of such notes in scale-like passages, the thumb after having struck the first note, must quickly go to the second and so on. However this movement of the thumb must take place at the same time with the suppressing motion of the hand:

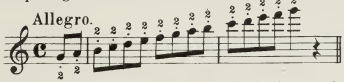
In octaves and chords which are to be played *sons étouffés* the vibration of the strings must be stopped by touching them with the flat hand, immediately after playing each octave or chord:



The position of the right hand is not well adapted for performing the *sons étouffés,* and the only possible way to execute them consists in touching the strings immediately with the same fingers with which they have been struck just before, and in this way stopping their further vibration.



Single, consecutive *sons étouffés* occur for the right hand only in staccato-passages, and are only practicable in ascending scale-like passages:



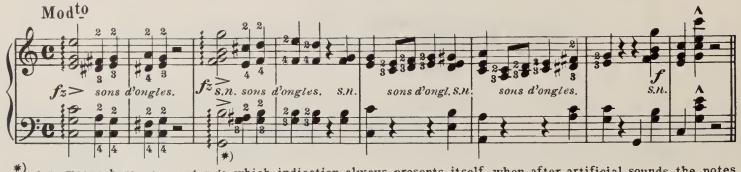
Such passages are always played with the second finger, the back of which, in striking each note, must suppress the sound of the preceding one at the same time.

Guitar Sounds *(Sons d'ongles, sons près de la table.*)*

These are produced by striking the strings near the pegs, and with the nails, but as in this place, it is a most difficult matter to set the strings into vibration, this stroke requires considerable strength. Should the player find it impossible to produce the effect satisfactorily with his nails, the tips of the fingers may be used.

*) In English editions of harp-music the applying of this effect is generally indicated by the words: *near the sounding board.*

This manner of playing is generally indicated by the term *sons d'ongles* or: *près de la table*— for the *sons d'ongles* the thumb cannot be used, the position of the hand making it impossible.



*) *s.n.* means here *sons naturels*, which indication always presents itself, when after artificial sounds, the notes ought again to be played as usual.

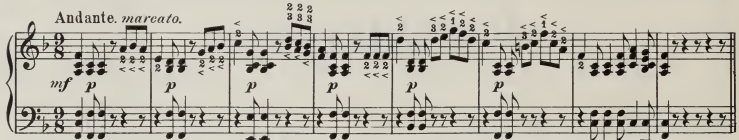
To the effects which are more rarely employed belong the:—

Cithern Sounds.

which like the preceding ones are also played with the right hand very near the pegs, but in such a manner that the fingers of the left hand, immediately after playing each note, must exercise a slight pressure upon the sounding board, this pressure being made exactly beneath the last used string; in order to impart more strength to the fingers of the left hand, the thumb must be placed against the body of the Harp in such a manner as to enable it to balance the pressure of the other fingers. This pressure of the fingers upon the sounding board enables the performer to mingle a kind of *Portamento* with the vibrating string, and to create the effect as though one note were drawn into the next, a characteristic property peculiar to that instrument called:— The Cithern.

There is no particular sign for this manner of playing— it is generally indicated by a remark of the composer.

In the following example, all notes of the right hand, under which rests are to be found in the left, are to be executed as: Cithern sounds:



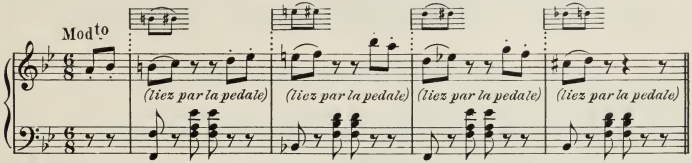
A very fine specimen of this effect, will also be found in Th. Labarre's "Nocturne espagnol" Op. 91.

Sounds produced by the pressure of the pedal.

As similar in some respects to the above-described effects, belongs the connection of one note with its next higher one by means of the pressure of a pedal.

If, for example, the note B flat is played, and the pedal B is pressed down immediately after it, the string will be affected in such a manner, that its vibrations will cause it to proceed from B flat to B natural without making it necessary to strike the string again on account of the last named note.

Although the second note produced in such a manner is always somewhat weaker than the first, nevertheless the application of this manner of playing is sometimes very effective; it can be executed best on the Double-action harp, and especially with those notes where the foot is already on the pedal, the connection of the notes being brought about by pressing the pedal down to the second notch; for example:–



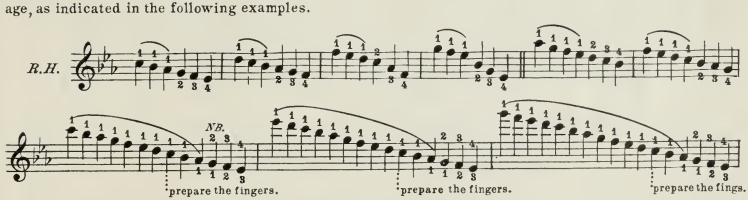
This effect is generally marked simply by: *liez par la pedale,* Parish Alvars however used the following sign: ♭♭ or ♯♯ very appropriately. The author refers here to Parish Alvars' Op. 35. Carl Fischer edition, where this effect is introduced with much skill and ingenuity.

Glissando Passages.

Before the examples belonging to this part can be taken up to good advantage by the pupil, it is thoroughly necessary that he has fully acquainted himself with the examples as given in the paragraph *"On sliding the thumb and third finger,"* page 37. In this chapter, mention is made of only two notes to be performed in this manner, and to be executed either with the thumb or third finger, which in itself may be considered as belonging to a perfectly correct and legitimate system of fingering; but the technical advancement achieved by modern execution and composition has, as in so many cases, considerably enlarged former rules and created new ones besides. Therefore it is requisite in passages which on account of rapid movement could not well be performed with the usual fingering, or which for peculiar effect ought to be performed by sliding, to slide over a whole succession of strings with one finger; this is done with the thumb in simple descending passages, and with the second finger in ascending ones.

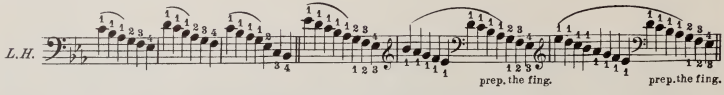
Descending Glissando Passages.

The second, third and fourth fingers are to be prepared at the very commencement, providing that the passage be only of such an extent that the thumb is enabled to reach the upper note; in passages of greater extent, however, these fingers must be prepared for their respective strings towards the end of such a passage, as indicated in the following examples.



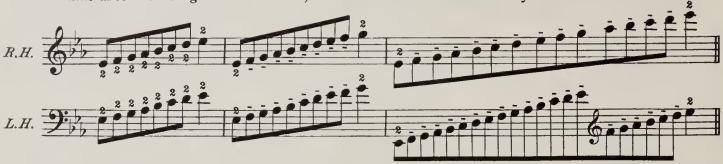
NB. In some cases the fingering marked below is better and more practicable, especially when the last note is to be played particularly strong; this can be accomplished much better with the third than with the fourth finger.

As regards the preparation of the fingers, the same rules as those mentioned for the right, apply equally well to the left hand.



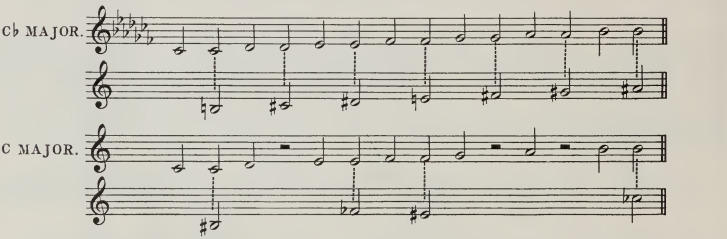
Ascending Glissando Passages.

In simple ascending glissandos it is the fore-finger which slides over the strings — but it must be observed that after striking the final-note, the hand must be immediately withdrawn.

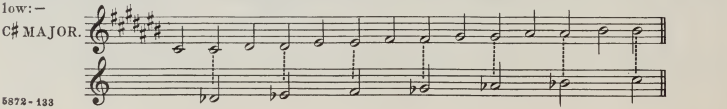


In modern harp compositions these glissandos mostly occur in connection with a well-calculated combination of the pedals, with the aid of which modern writers for the Harp have created and brought about many striking and rich effects; many examples, demonstrating the successful and appropriate employment of these particular glissando passages, are met with in the compositions of such authorities as Labarre, Parish Alvars and Godefroid.

As already mentioned, these last-named effects are possible in consequence of the synonymous relation of two neighboring strings; they can be produced exceedingly well upon the Double-action harp, as on this instrument each string may be brought into some synonym=(same-sounding) relationship with its next higher or lower one, as shown in the following table:—

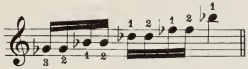


In the C major scale the synonyms cannot be formed on each degree, and those intervals which cannot be substituted in this manner are indicated in the above examples by means of rests after the respective notes; in the scale of C sharp major, however, every interval can be replaced as illustrated below:—



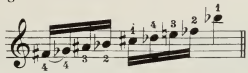
With the possibility of bringing two strings into the same tonal relationship in this manner, many effective passages can be executed upon the Harp which would otherwise be either entirely impossible or so inconvenient for practical execution as to render them totally ineffective; if, for instance, the following passage were to be executed in the identical manner as it is written:—

Fig. a.

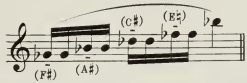


it would, even if performed in the best possible manner, be rendered imperfect in comparison to the far easier manner of playing the passage as follows:—

Fig. b.

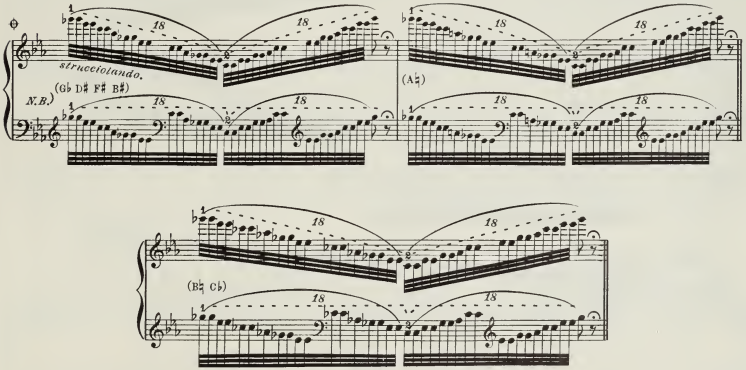


However, with due regard to correct musical orthography, such passages are generally written as required by the key in which they occur; therefore the preceding passage would appear as written under Fig. a. and ought to be marked by the composer in this manner:—



but even these marks are sometimes dispensed with, presuming that the performer does not require them.

With more extended and more complicated glissando passages, however, the necessary pedals and their occasional changes are usually marked. The signs: *glissez, glissando,* or *strucciolando* indicating where the sliding is to be employed.



N.B.) In all these examples only those pedals are marked which are requisite for the formation of the synonymous relations — and it is therefore presupposed that the harp is already brought into the proper key.

Although such passages occur most frequently for the right hand alone, it is nevertheless necessary to practise them also with the left, as there are cases where they also occur for that hand; this, for example, is the case in such glissando passages which run through the whole compass of the instrument, and when such a passage begins with the right hand, and is taken up and continued by the left, (see Fig. 1 and 2) or vice versa, when the left hand begins the passage, and the right hand is to take it up and extend it (see Fig. 3) or when both hands are to execute such a passage simultaneously in contrary motion (see Fig. 4.)

Fig. 1.

PARISH ALVARS. (La danse de Fées.)

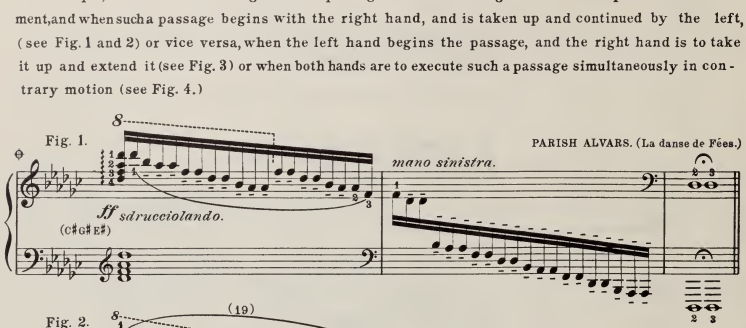


Fig. 2.

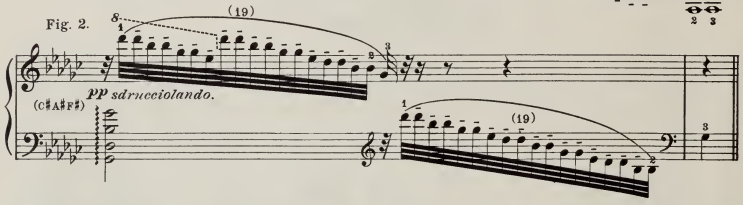


Fig. 3.

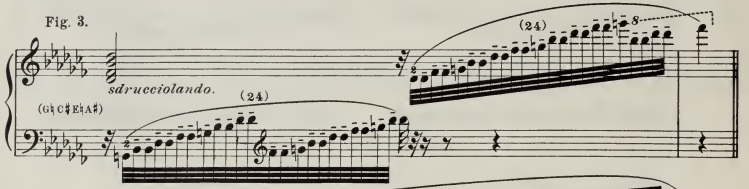
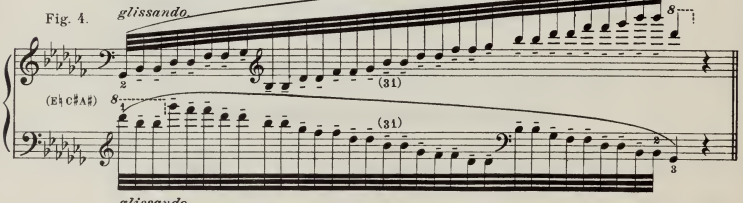
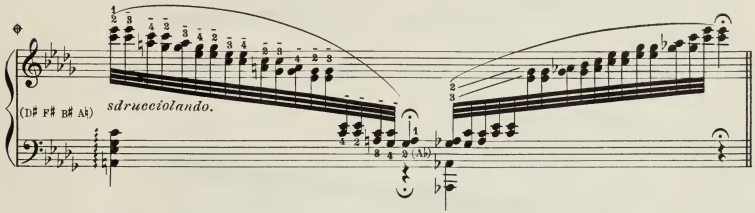


Fig. 4.

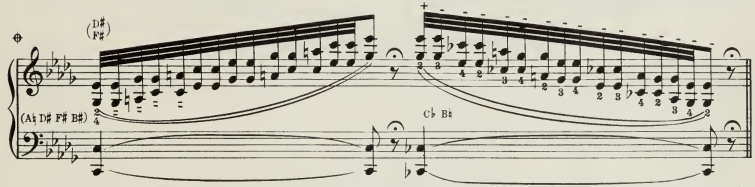


The employment of these synonym tones extends also to Third, Sixth, Octave and Tenth-passages, of which mention has already been made in the chapter *"On the intervals"*; however, it must be well understood that with the exception of octaves, all the above-mentioned interval passages are distinguished only by the space between the strings, causing them to assume the appearance of these intervals, while the passages in reality (if otherwise written correctly) will consist of entirely different intervals, for instance:—

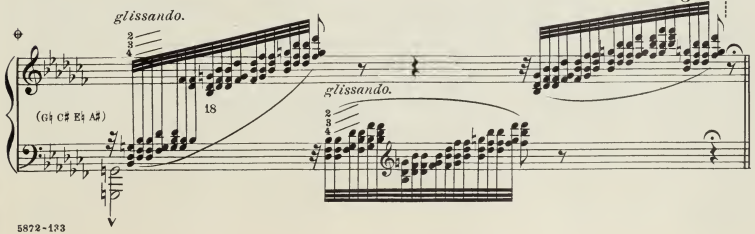


The pupil will see from the preceding passages that they consist of Seconds, Thirds and Fourths; this, however, does not interfere with sliding exactly as in diatonic Third-passages, the difference of the intervals being produced solely by the pedals.

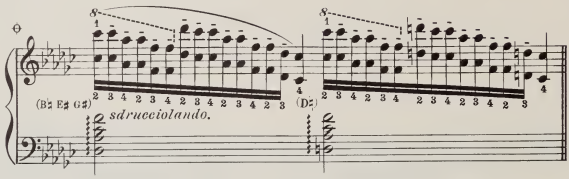
The same is the case when the passages are to be played in the manner of running Sixths, for example:



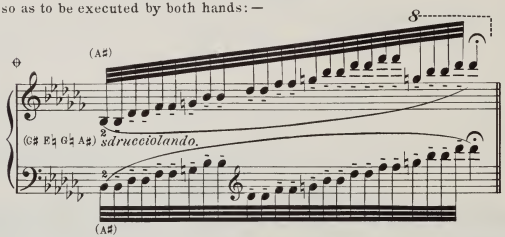
Ascending, these passages are met with very rarely, as their execution is extremely difficult; on the other hand they are more frequently employed in triad glissandos, where in fact they are performed only while ascending (but with both the right and left hand.) These passages generally form a succession of alternating chords of triads and sevenths; the sliding is performed with the second, third and fourth fingers, while the hand is held in a somewhat upright position and following the curved shape of the neck of the harp, in its movement.



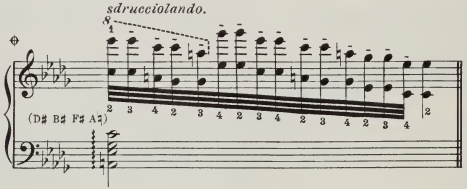
As already mentioned, it is only with octaves, produced in this manner, that they proceed in reality, in the interval of the octave, for example: —



Ascending, such octave passages are not practicable for one hand, but if met with in this way, are generally written so as to be executed by both hands: —



With such tenth-passages as the following, which can only be employed while descending, the same succession of intervals takes place (only in the higher octave) as with thirds: —



Having herewith described all those effects, the proper, well-devised and cautious employment of which are to be met with in the works of the best composers for the Harp, it only remains for the author to mention the efforts of a number of modern harpists, who endeavor to create sensations by means of ridiculous and exaggerated employment of these effects.

But good taste coupled with artistic insight will ever keep such excesses at bay. The Harp is such a noble and poetic instrument, and at the same time so rich in natural means of expression, that no such aids need be called upon; it certainly reveals the utmost want of good taste to delight in such effects, through which a noble instrument is lowered and transformed into a medium of displaying worthless artifices.

The Harp will always remain highly effective whereever the performance consists of appropriate and characteristic compositions, coupled with perfected technique and poetic feeling on the part of the performer; and whenever the soulful vibrations of the strings are awakened in this manner, they will appeal to the heart and awaken an echo therein.

Explanation of such foreign words and expressions as are generally met with in Compositions for the Harp.

(gl') Arpeggi. The arpeggios — generally occur in the following manner: *pp gl' arpeggi e marcato il canto* — (To play the arpeggios *pp* and to mark the melody.)

Bisbigliando. murmuring — (This sign generally occurs in connection with the so-called synonym figures — see page 74.)

Carrezzando. caressingly.

Deciso. decided, resolute.

(con) Duolo. melancholy. (expressive of grief.)

(con) Forza. with force. — *con tutta la forza* (with all the force) *con tutta la forza possibile* (with all possible force.)

Frappé. strikingly.

Giocoso. gay.

Glissando. to slide with the finger. (see also: *sdrucciolando.*)

(con) Leggerezza. with lightness.

Leggiero. lightly.

Leggierissimo. as lightly as possible.

Liez par la pedale. to slide from one note to the other by means of the pedal.

Lusingando. caressingly.

Main droite. right hand — abbreviated M. D. — R. H.

Main gauche. left hand " M. G. — L. H.

Mano destra. right hand " M. D. — R. H.

Mano sinistra. left hand " M. S. — L. H.

Marcato. marked, played with emphasis — *marcato il canto* (to render the melody prominent) *assai marcato* (very marked.)

Marcatissimo. to be marked as much as possible.

Martellato. hammered (This sign generally occurs in such Octave passages as ought to be executed very short and staccato — see the part on the intervals, Octaves page 46.)

Mesto. plaintively.

Perdendosi. diminishing.

Pésante. heavy, ponderous.

(a) Piacère. pleasingly.

Sdrucciolando. sliding, *glissando.*

Si suono. sounding like: — (This sign generally occurs when the composer, in passages of synonym notes or generally in such passages as are formed by a peculiar combination of the pedals, annexes an extra musical staff, in order to explain his intention more minutely.)

Simile. similar, like.

Sons d'ongles. nail sounds.

Sons étouffés. suppressed sounds — abbreviated S. É.

Sons harmoniques. harmonic or flageolet sounds abbreviated s. h.

Sons naturels. natural sounds — abbreviated s. n. (This sign will always appear after the use of artificial sounds — or a peculiar manner of playing; and when the strings ought again to be struck in the usual style.)

Staccato. short.

Strapate. to pull out forcibly. (speaking of chords.)

Tranquillo. tranquilly.

Veloce. rapidly and lightly.

Velocissimo. as rapidly as possible.

Vibrato. vibrating.

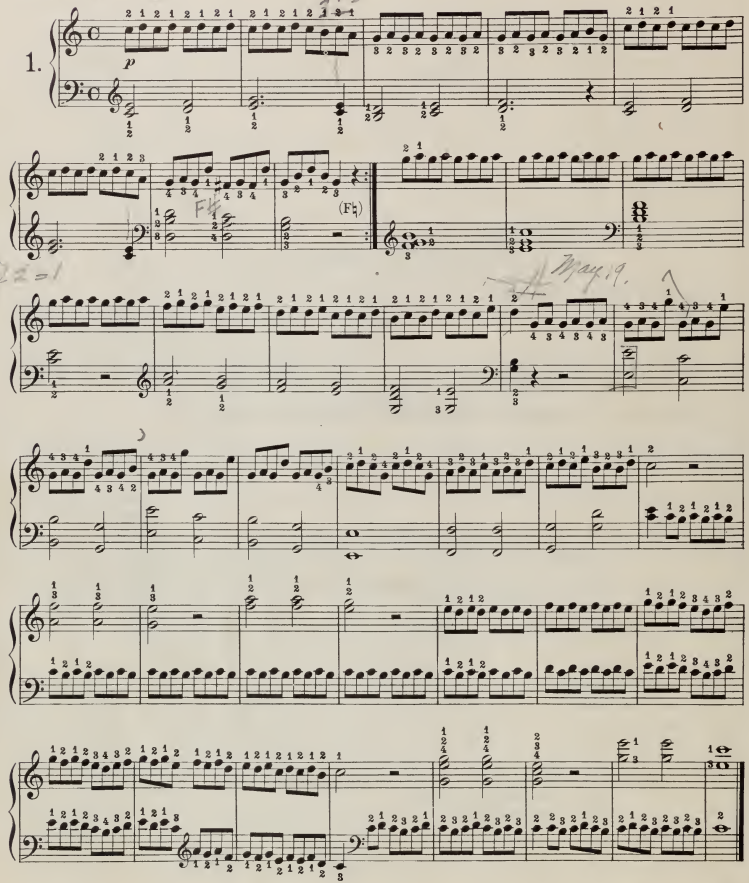
Volante. fleetly, swiftly.

Forty Progressive Studies
for the Harp.

Part I.

N. C. BOCHSA.

Moderato.



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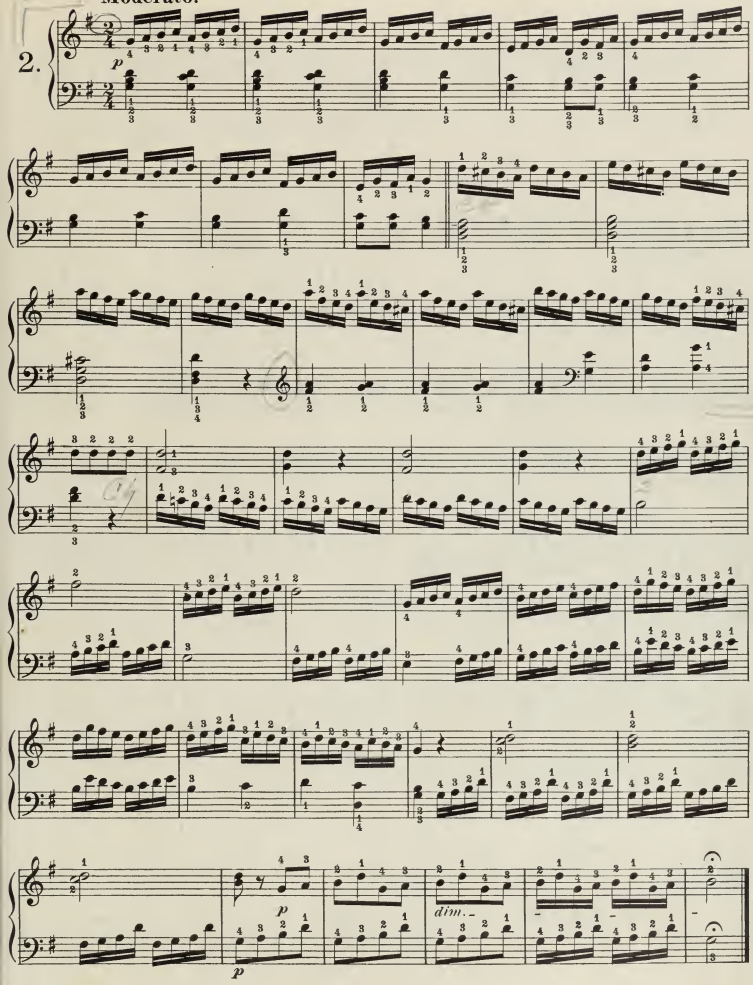
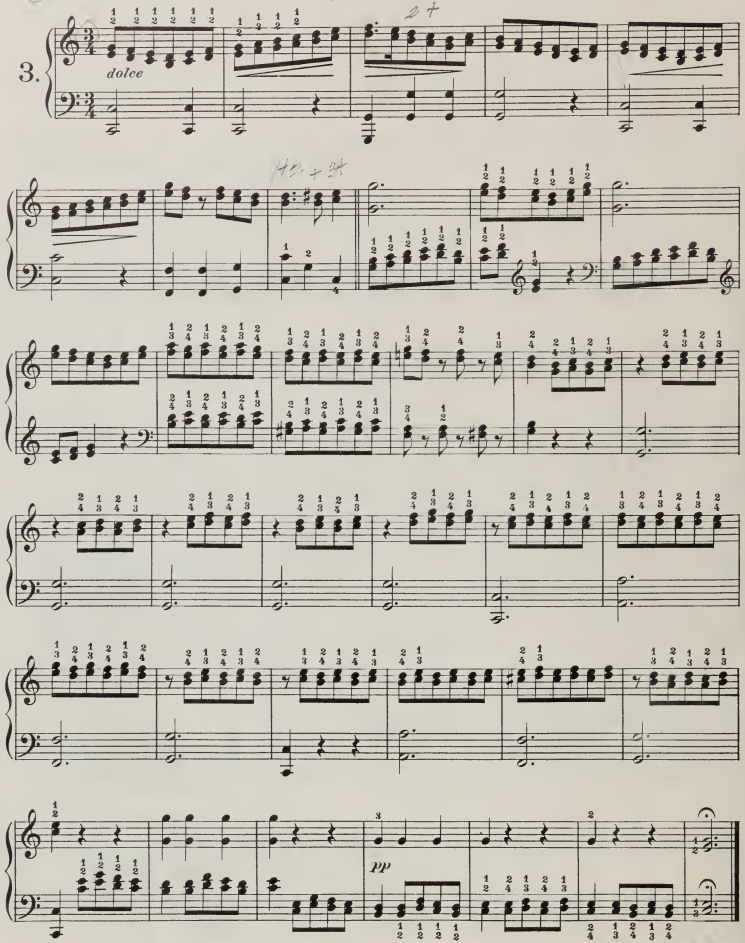
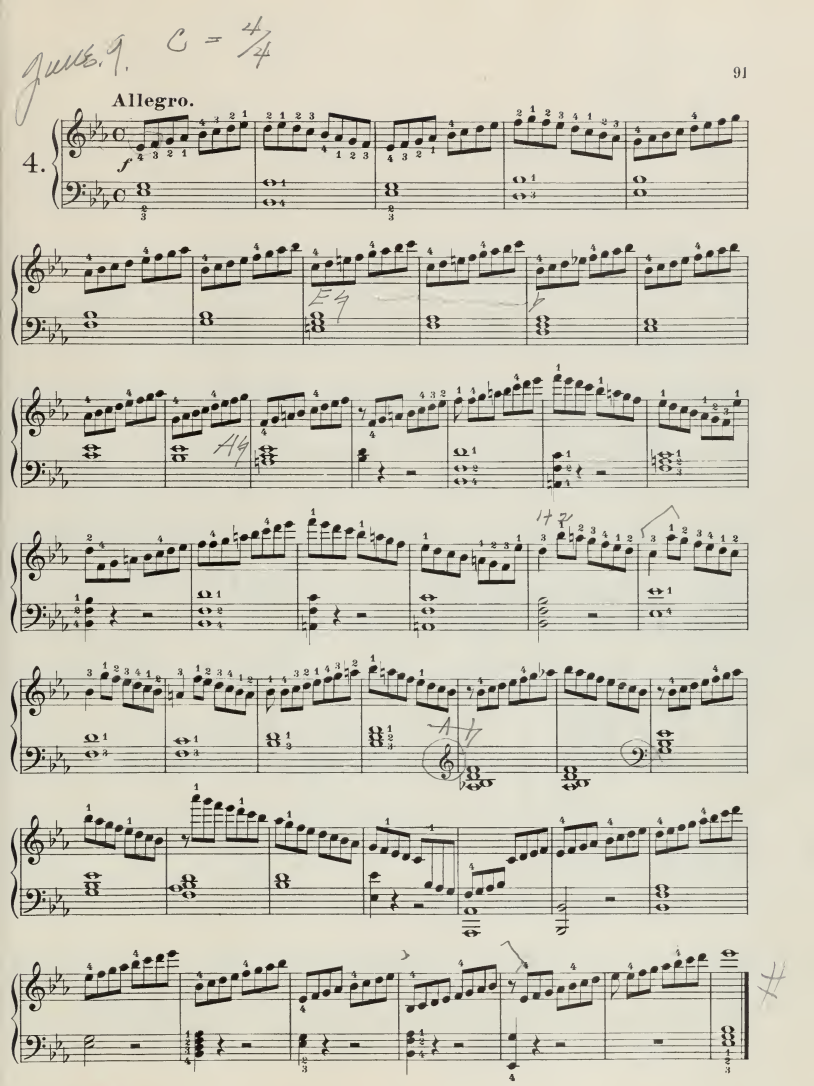
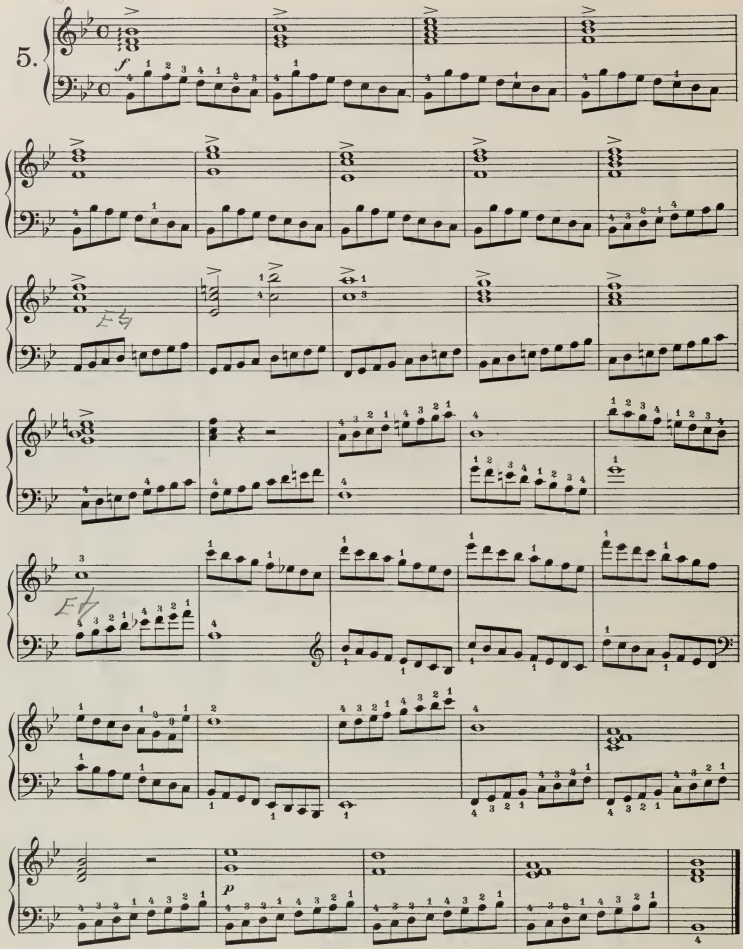

Moderato.
2.
p
dim.
p

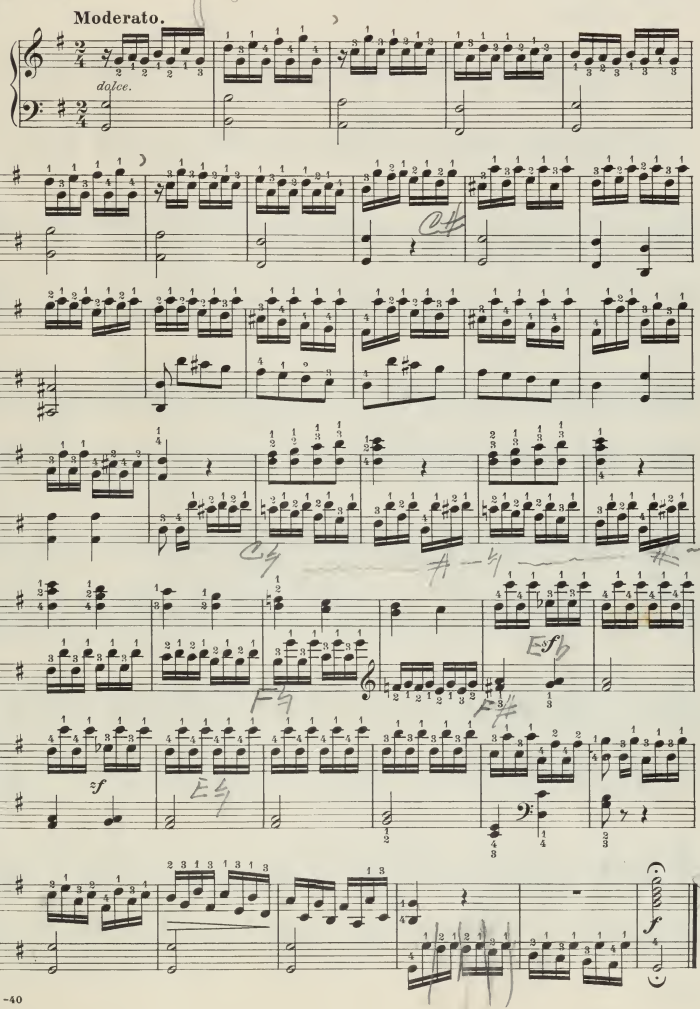
Andante.




Allegro.
4.

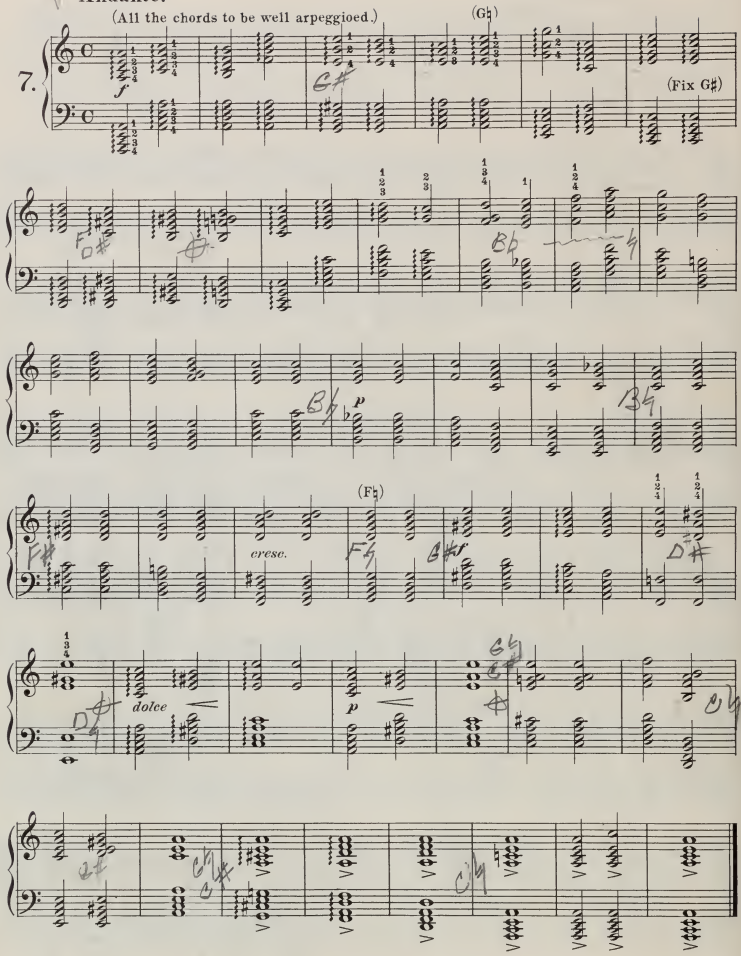
Allegro.




Moderato.
6.
dolce.

Andante.

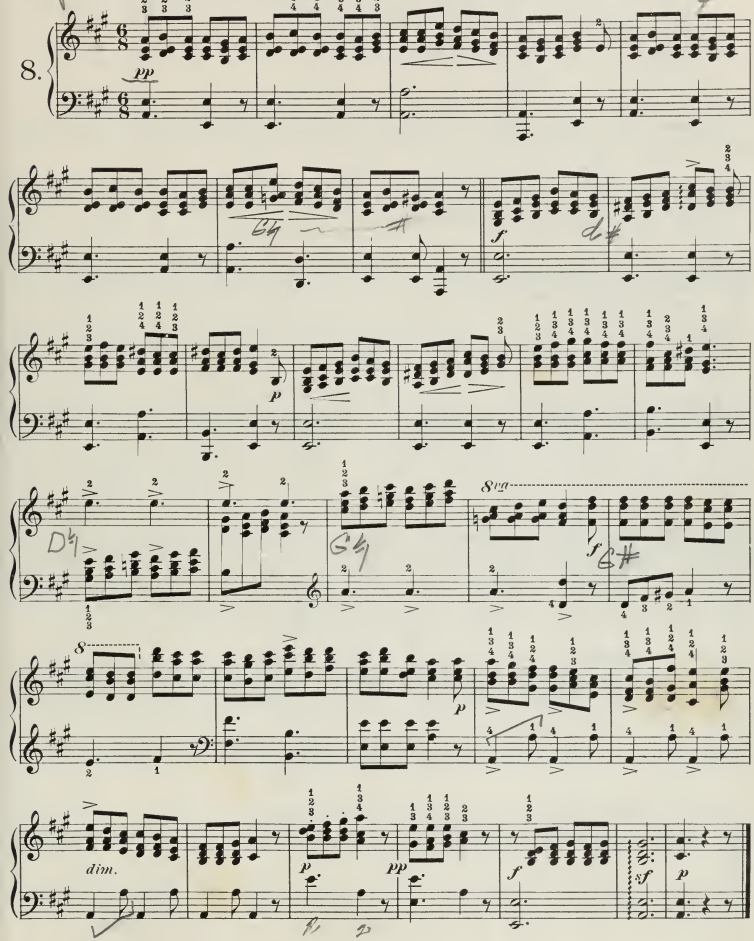
(All the chords to be well arpeggioed.)



Sept. 29

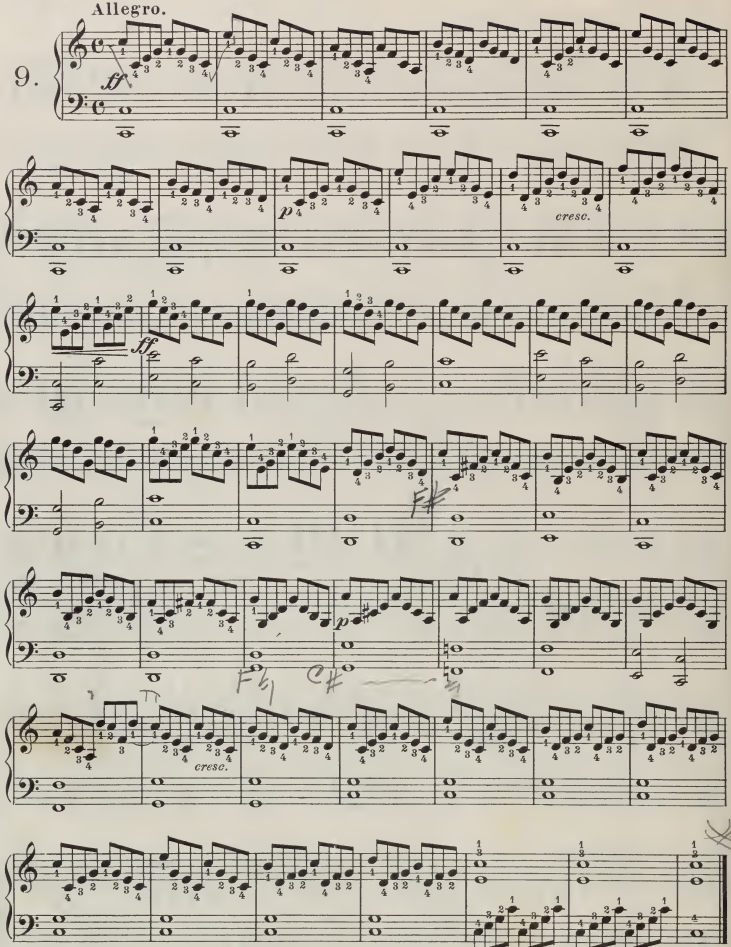
New Scales
Chords & Rapid Scales
Long Scales & Staccato

Andantino affettuoso.



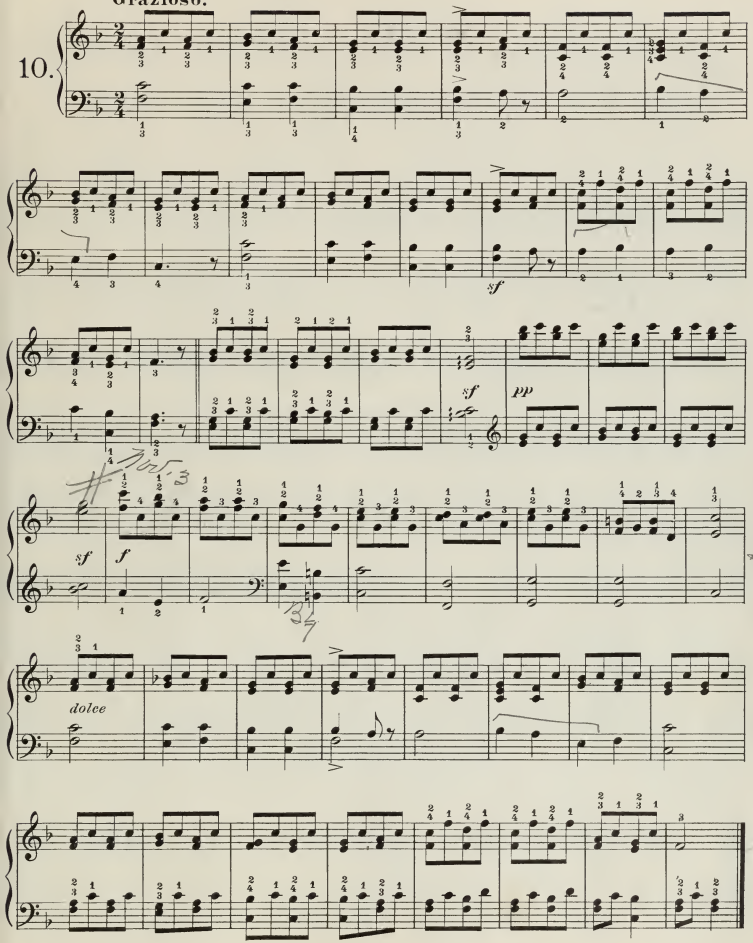
Allegro.

9.



Grazioso.

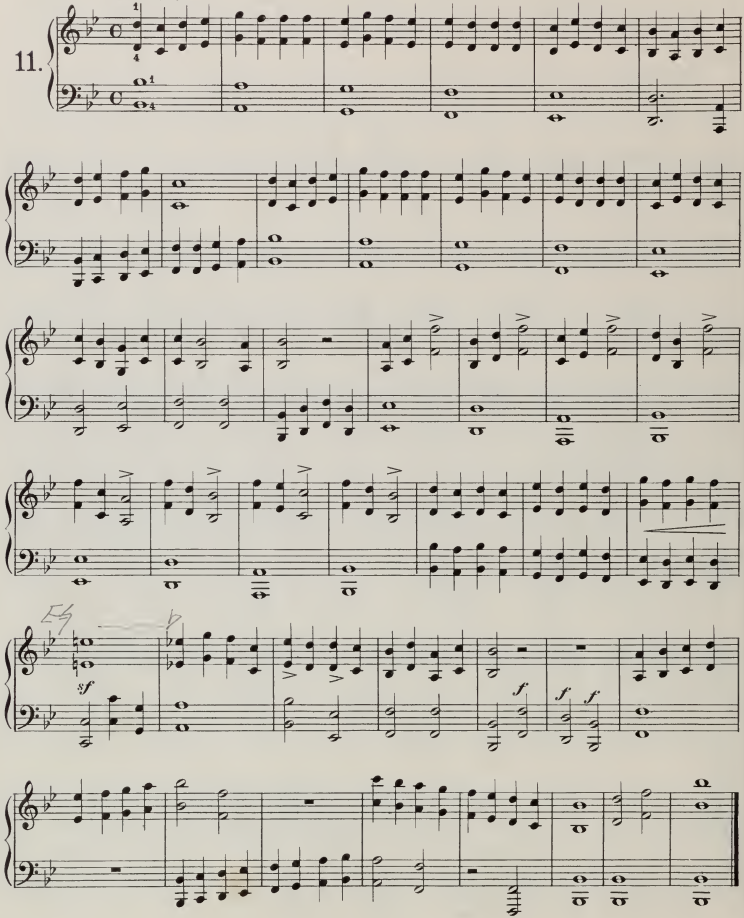
10.



Nov. 10 Memory Ex. - Octaves C - E } 3 octaves
L. R

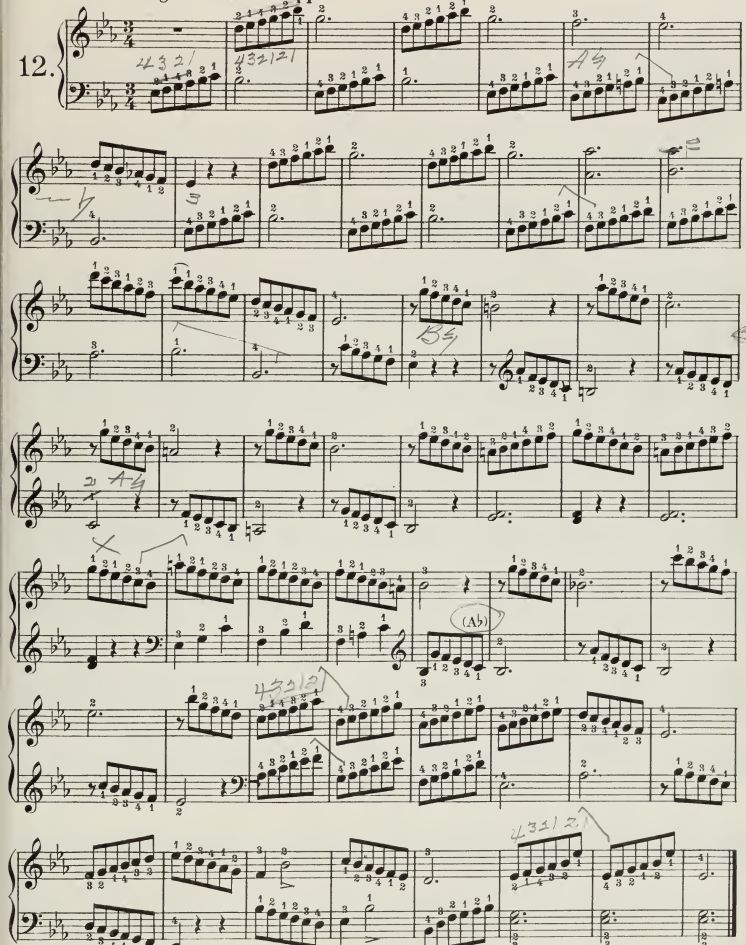
Moderato.

11.



Allegro ma non troppo.

12.



Allegro moderato.

con espress.

13.

f

(C♮)

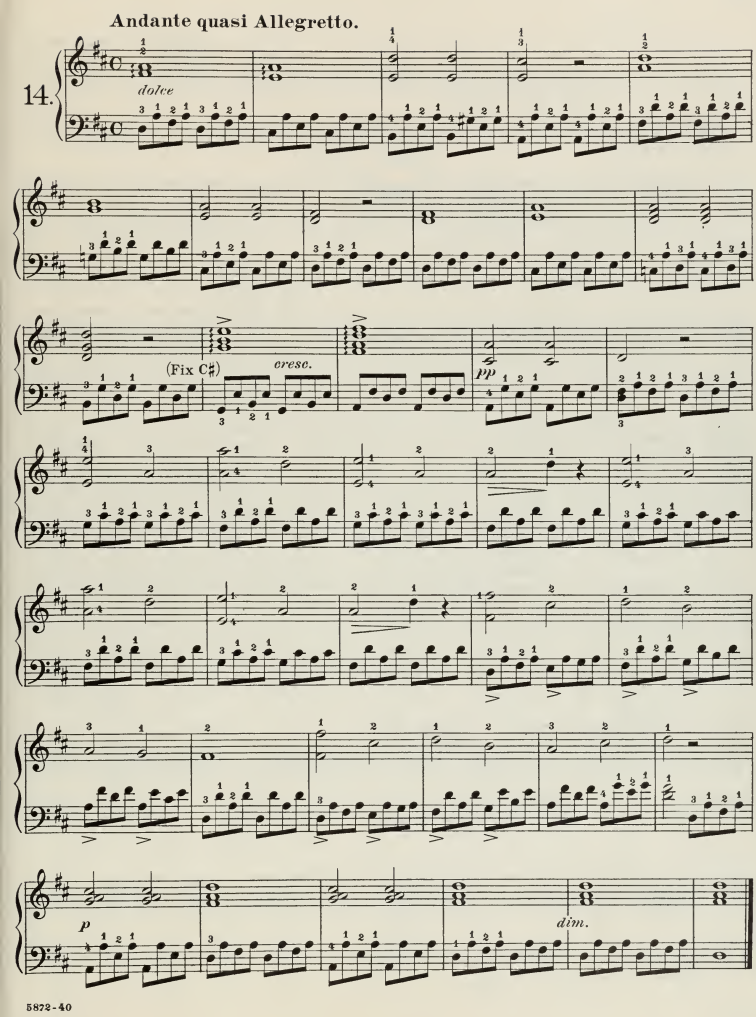
pp *ritard.*

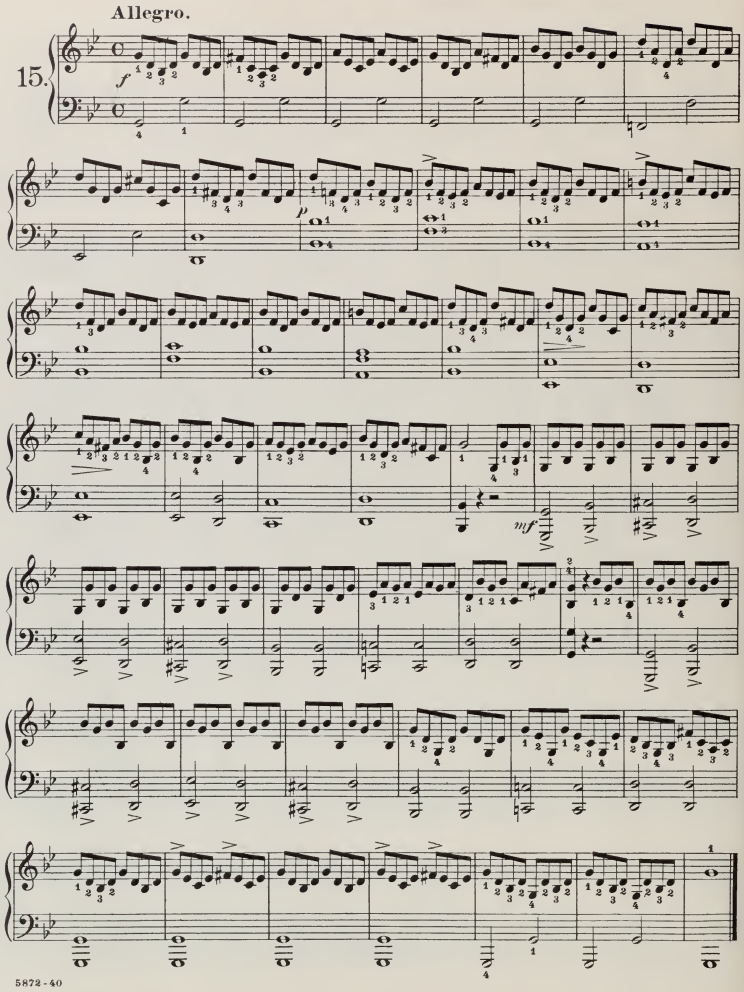
a tempo

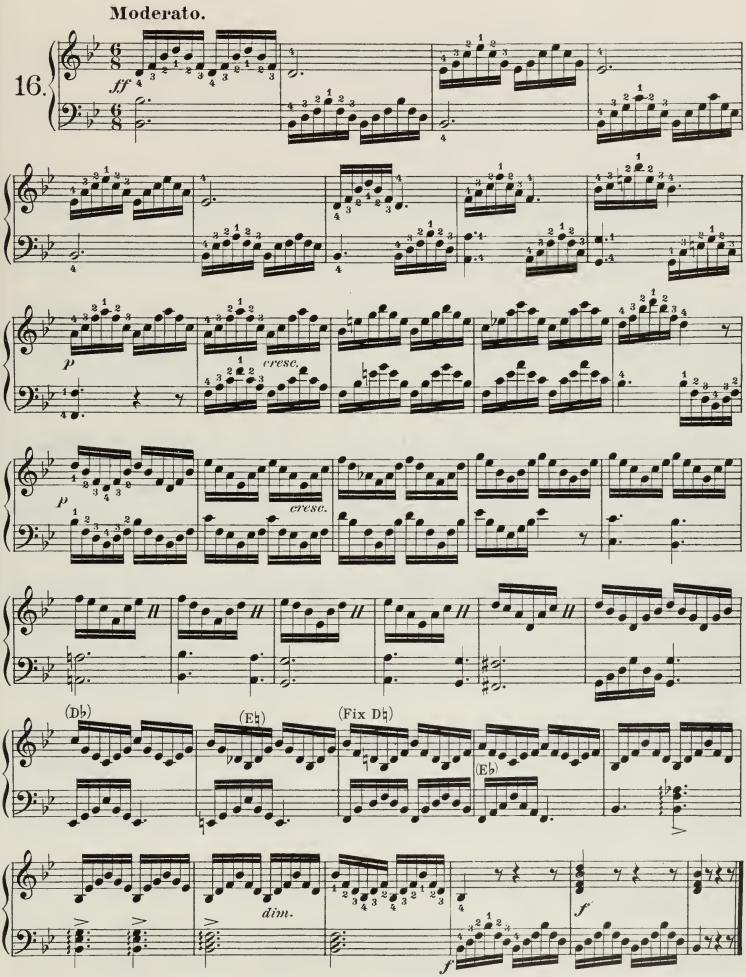
pp dolce

cresc.

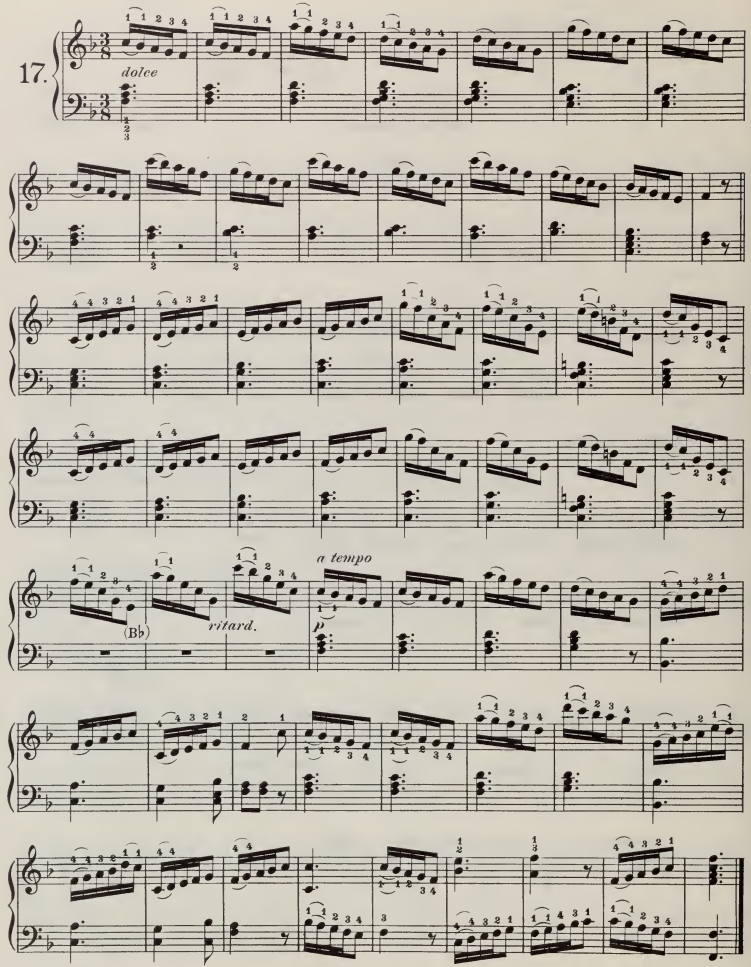
pp *dim.* *ritard.* *ppp*


Andante quasi Allegretto.
14.
dolce
(Fix C♯)
cresc.
pp
p
dim.

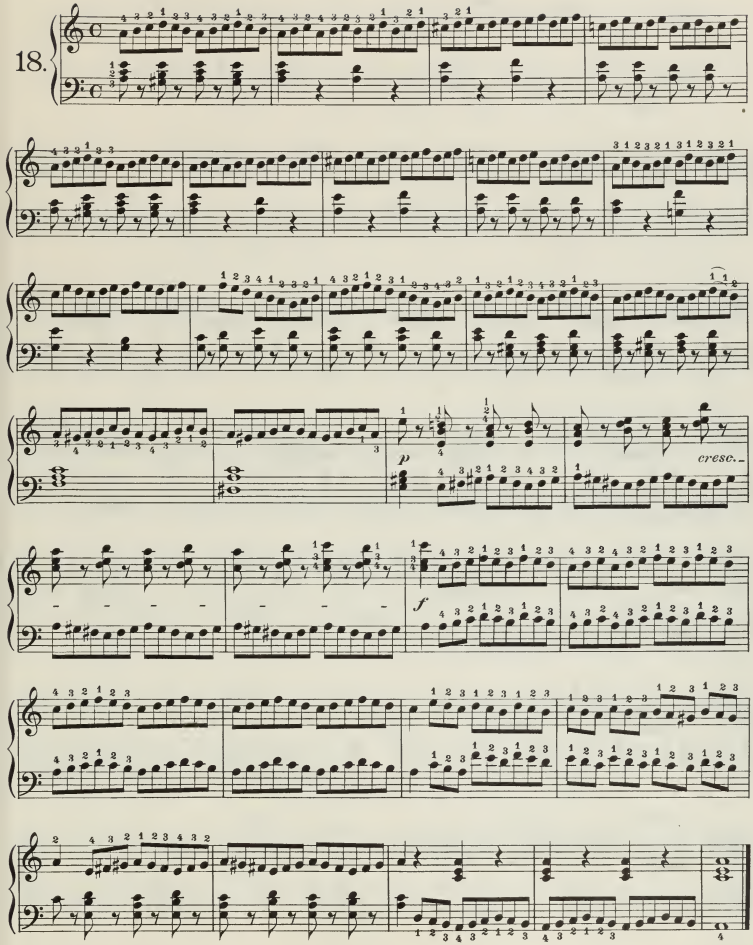

Allegro.
15.
f
p
mf

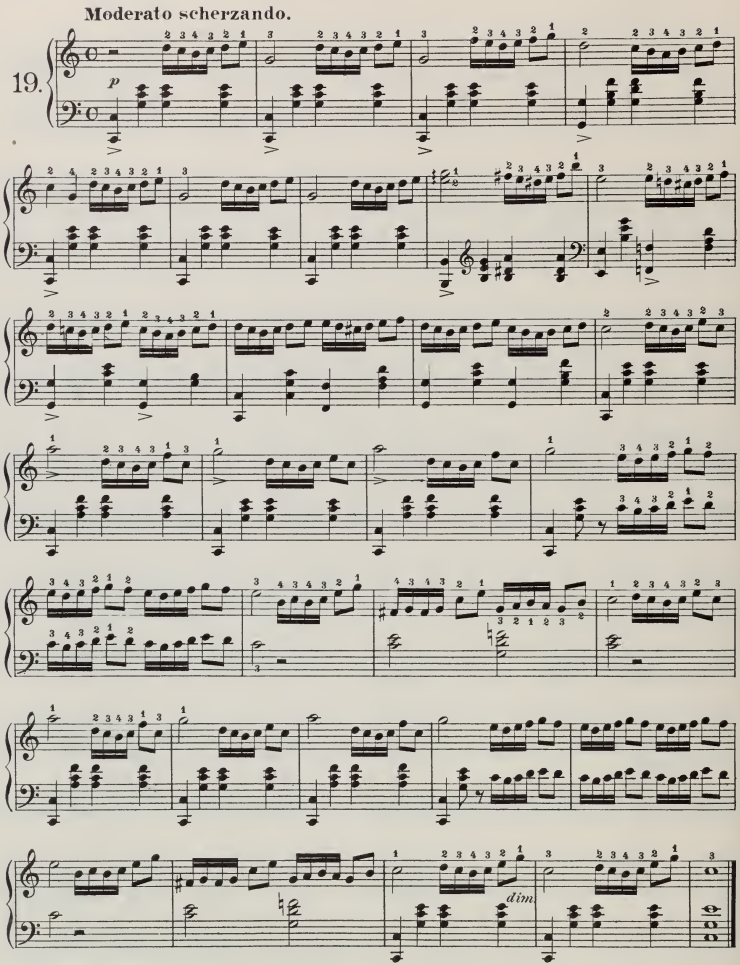

Moderato.
16.
ff
p
cresc.
p
cresc.
(D♭)
(E♮)
(Fix D♮)
(E♭)
dim.
f
f

Grazioso.

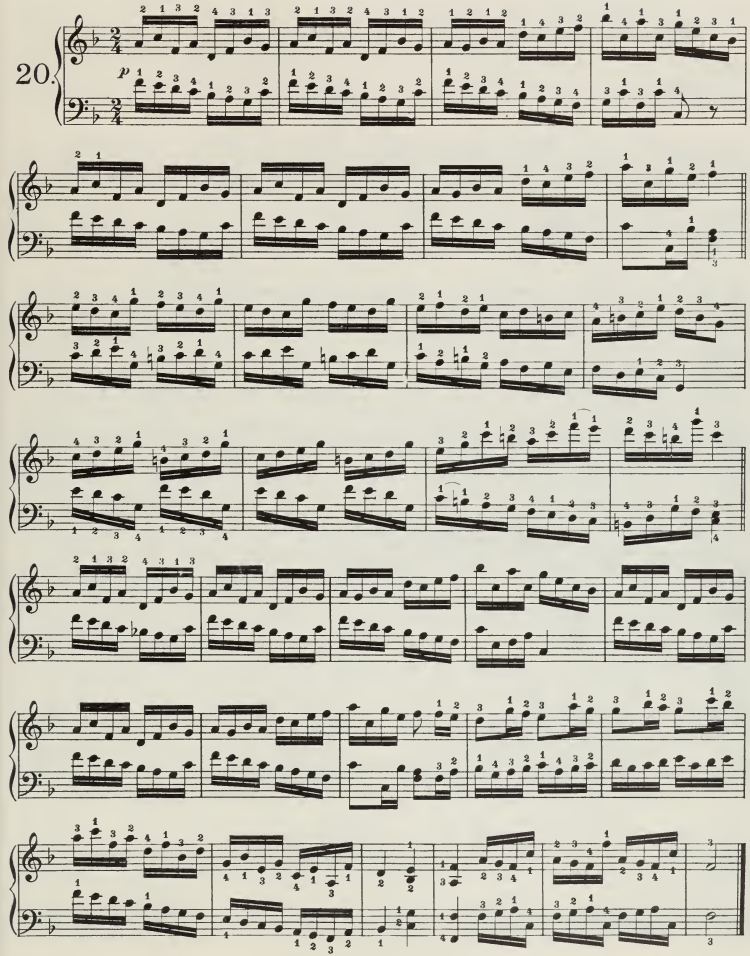


Allegro.




Moderato scherzando.
19.
p
dim.

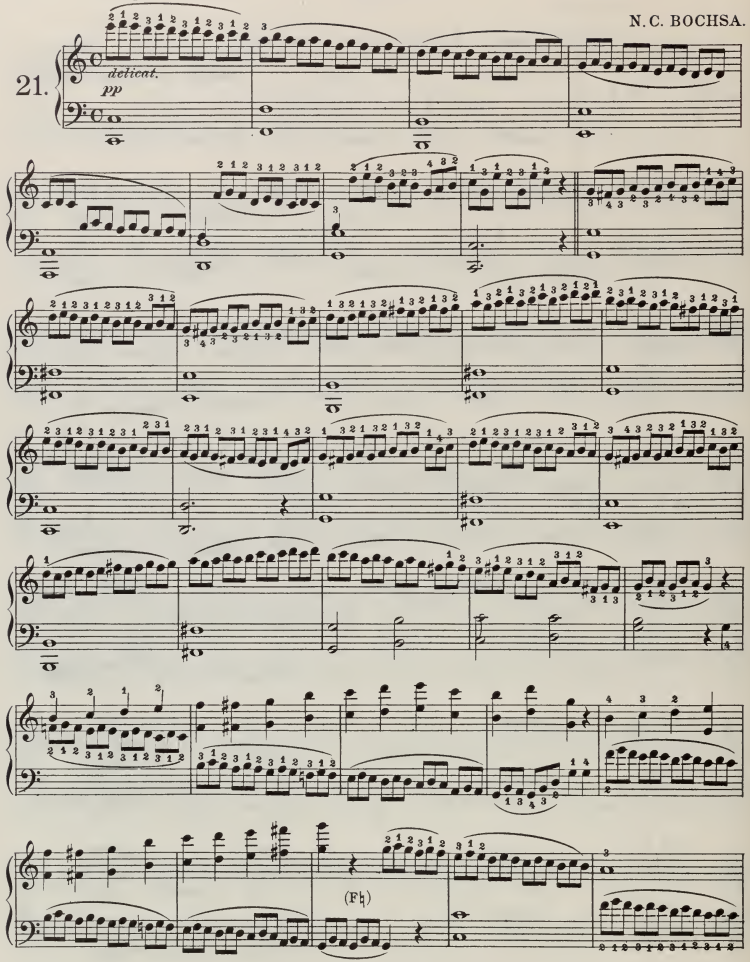
Allegretto.



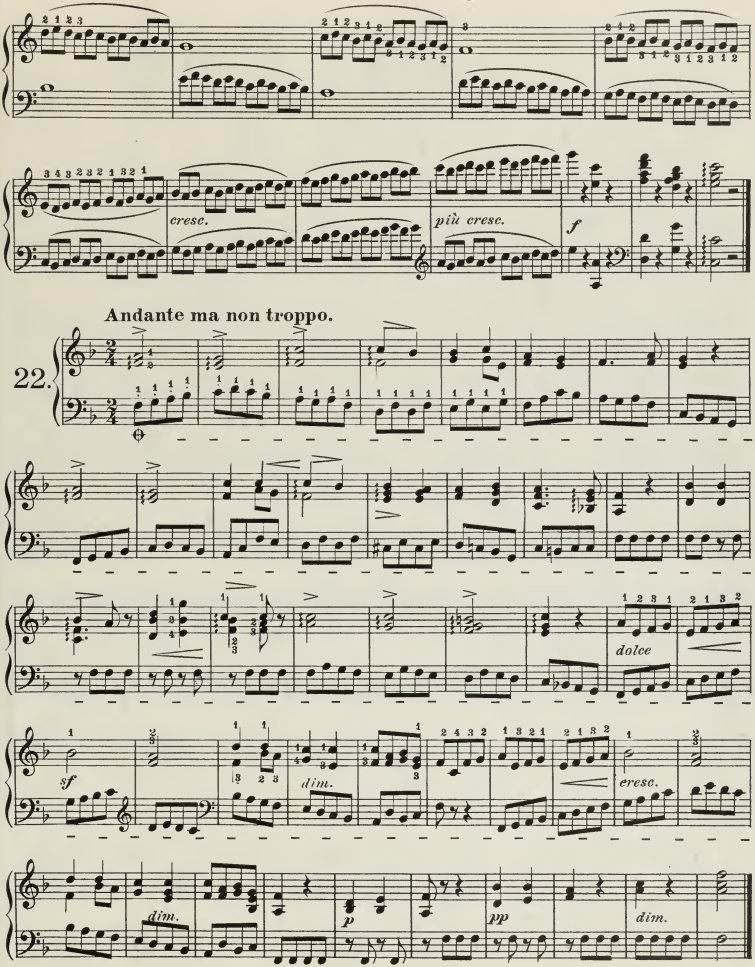
Allegro vivace. Part II.

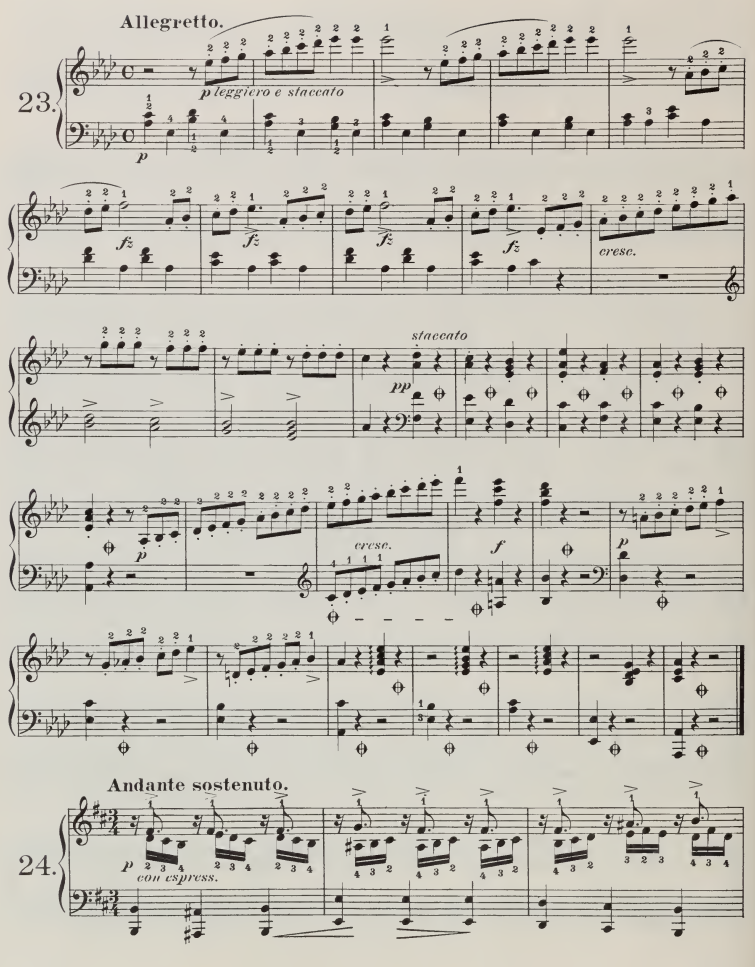
N. C. BOCHSA.

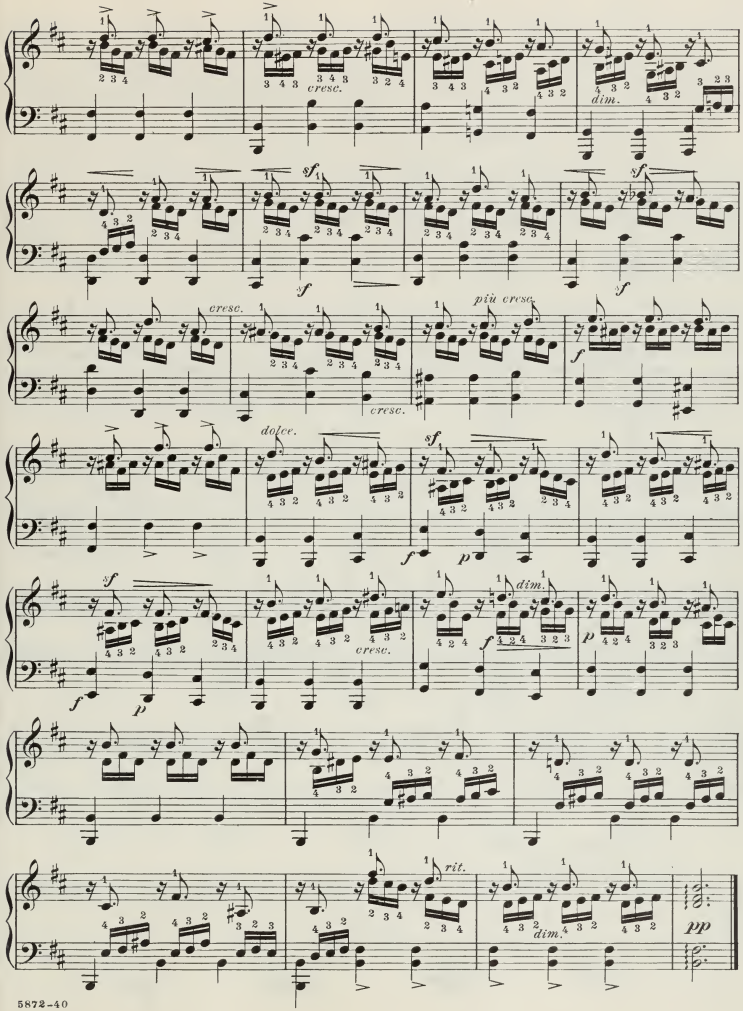
21.



5872-40 Copyright 1900 by Carl Fischer, New York.


cresc.
più cresc.
f
Andante ma non troppo.
22.
dolce
sf
dim.
cresc.
dim.
p
pp
dim.


Allegretto.
23.
p leggiero e staccato
p
fz
cresc.
staccato
pp
p
cresc.
f
p
Andante sostenuto.
24.
p
con espress.


cresc.
dim.
sf
f
cresc.
più cresc.
dolce.
p
rit.
pp

Allegretto scherzando.

25.

p stacc. ben marcato.

cres.

smorz.

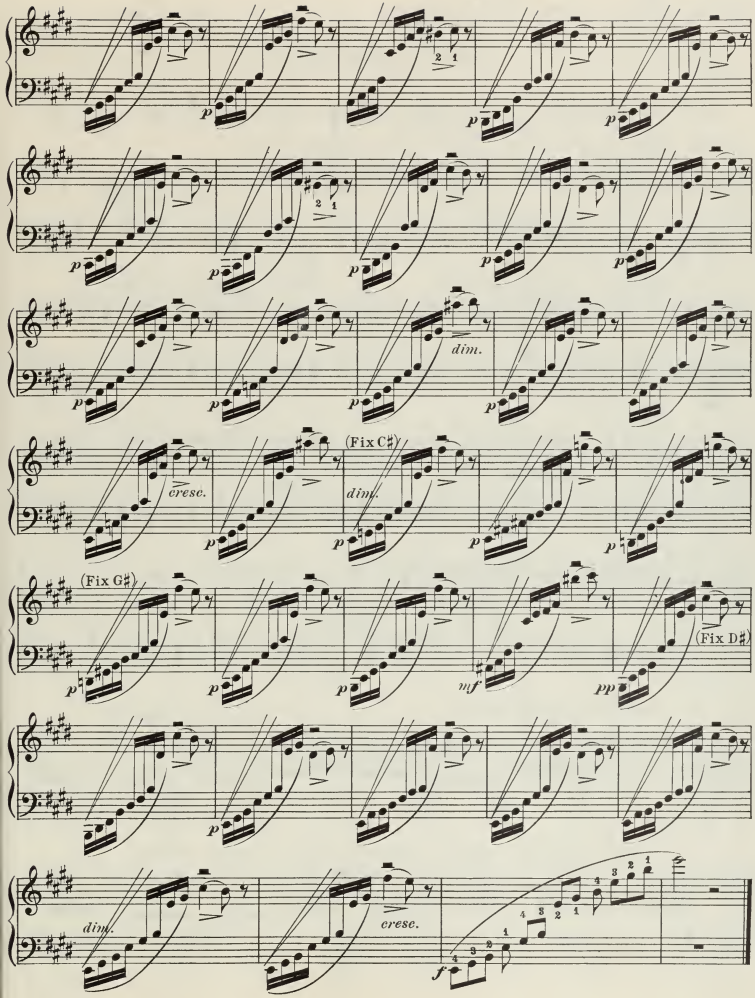
delicat.

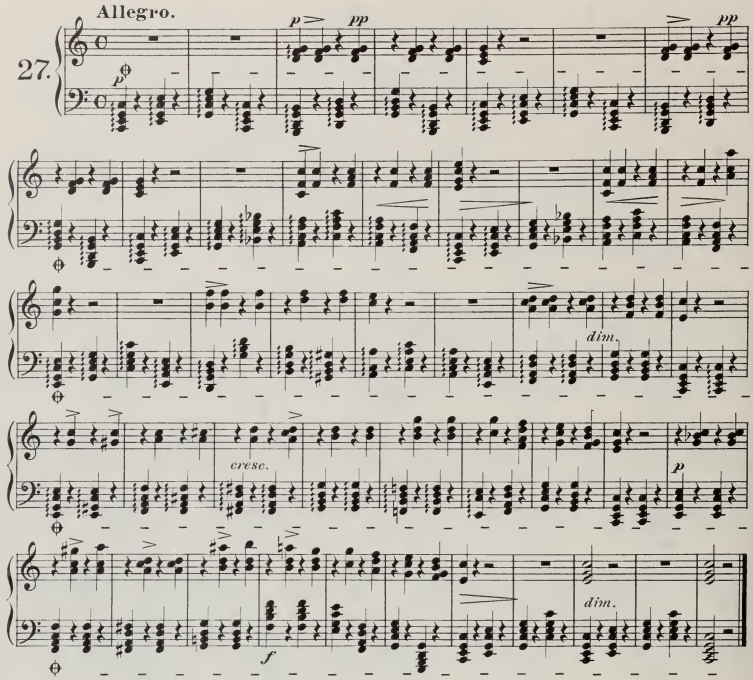
Allegro moderato affettuoso.

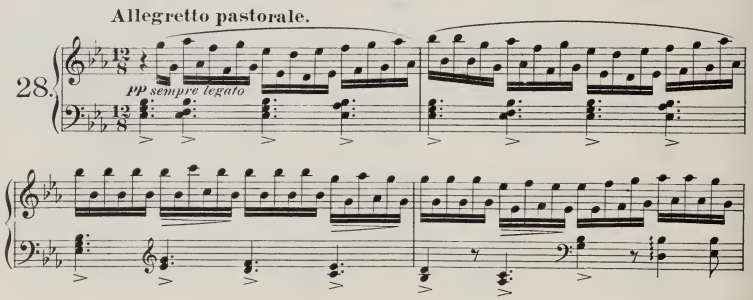
26.

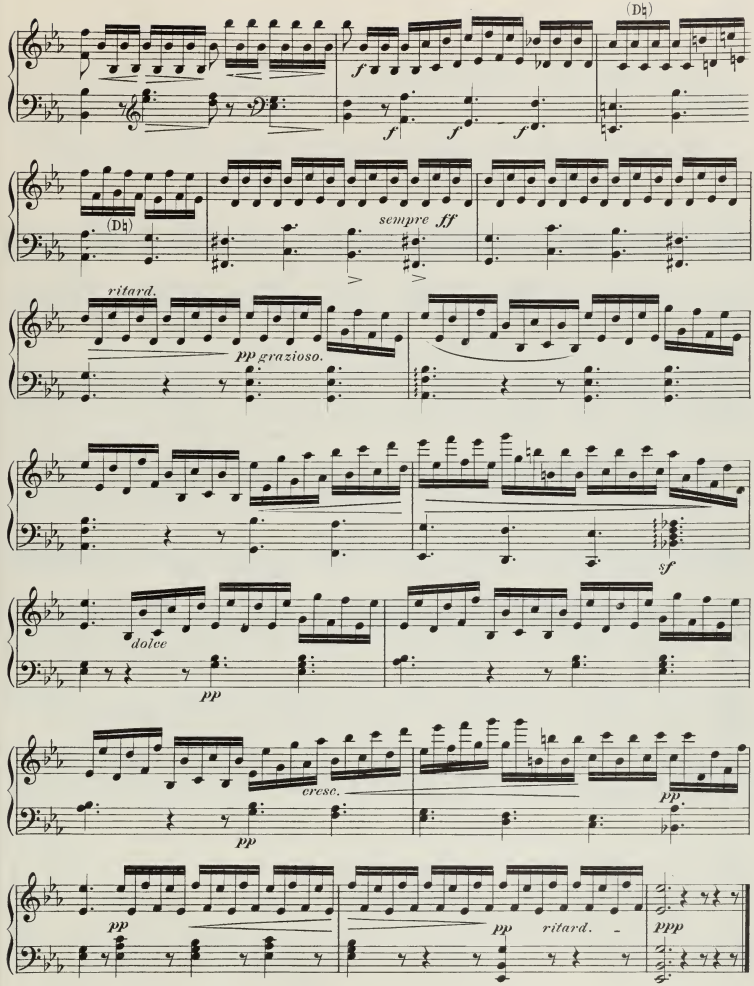
ben sostenuto.

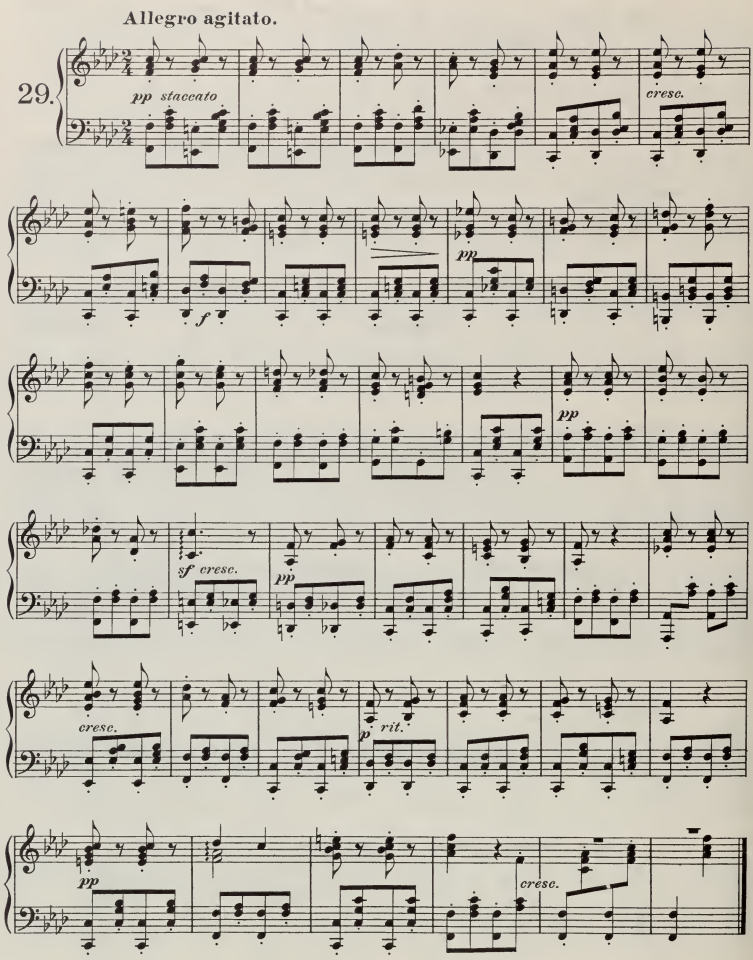
L.H.


p
dim.
cresc.
(Fix C♯)
dim.
(Fix G♯)
mf
pp
(Fix D♯)
dim.
cresc.
f


Allegro.
27.
p
pp
dim.
cresc.
p
dim.
f


Allegretto pastorale.
28.
pp sempre legato


(D♭)
f
f
f
f
(D♭)
sempre ff
ritard.
pp grazioso.
sf
dolce
pp
cresc.
pp
pp
pp
ritard.
ppp


Allegro agitato.
29.
pp staccato
cresc.
pp
f
pp
sf cresc.
pp
cresc.
p rit.
pp
cresc.

Grazioso non troppo lento.

sempre legato e delicatamente

30.

pp *cresc.*

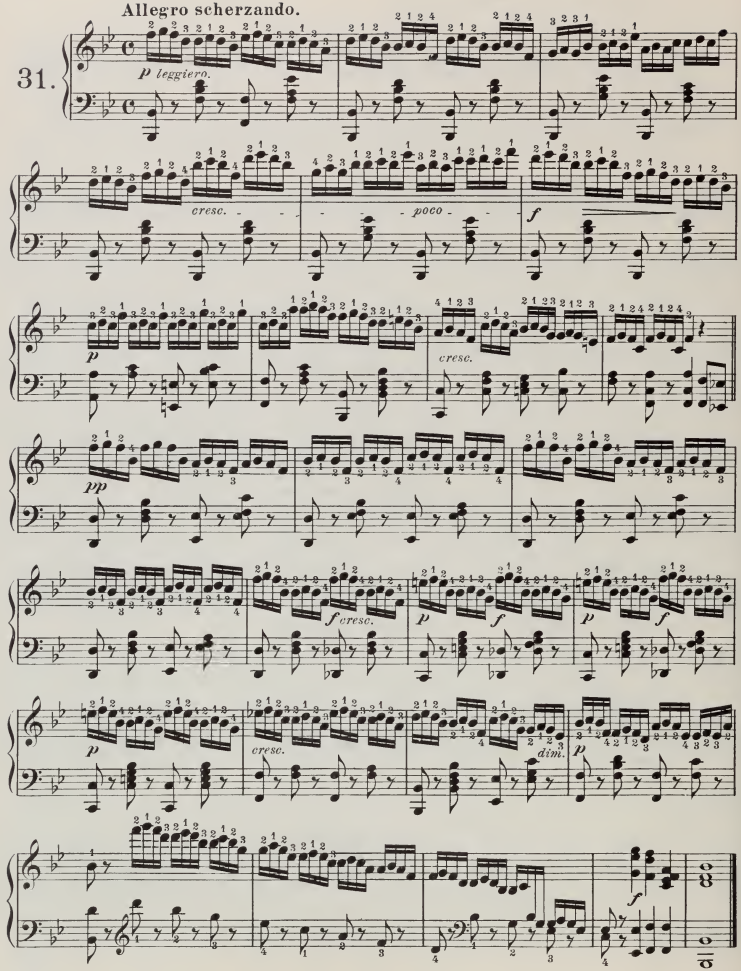
pp

f *pp* *cresc.*

più cresc. *f*

smorz. *poco a poco* *pp*

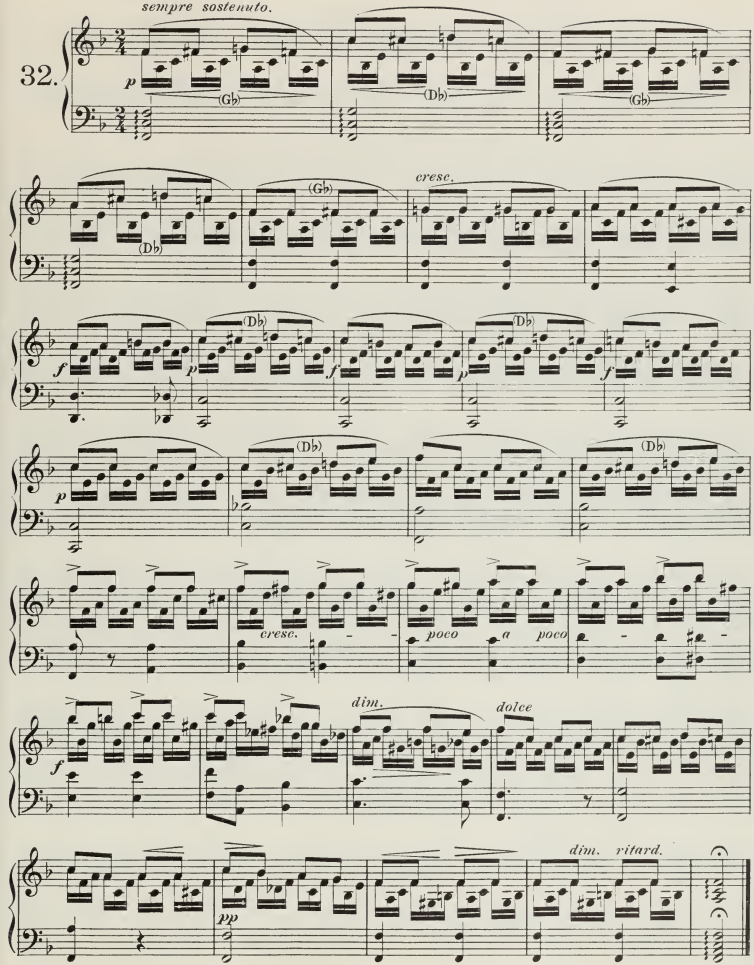
pp *leggiero*


Allegro scherzando.
31.
p leggiero.
cresc.
poco
f
p
cresc.
pp
f cresc.
p
f
p
cresc.
dim.
p
f

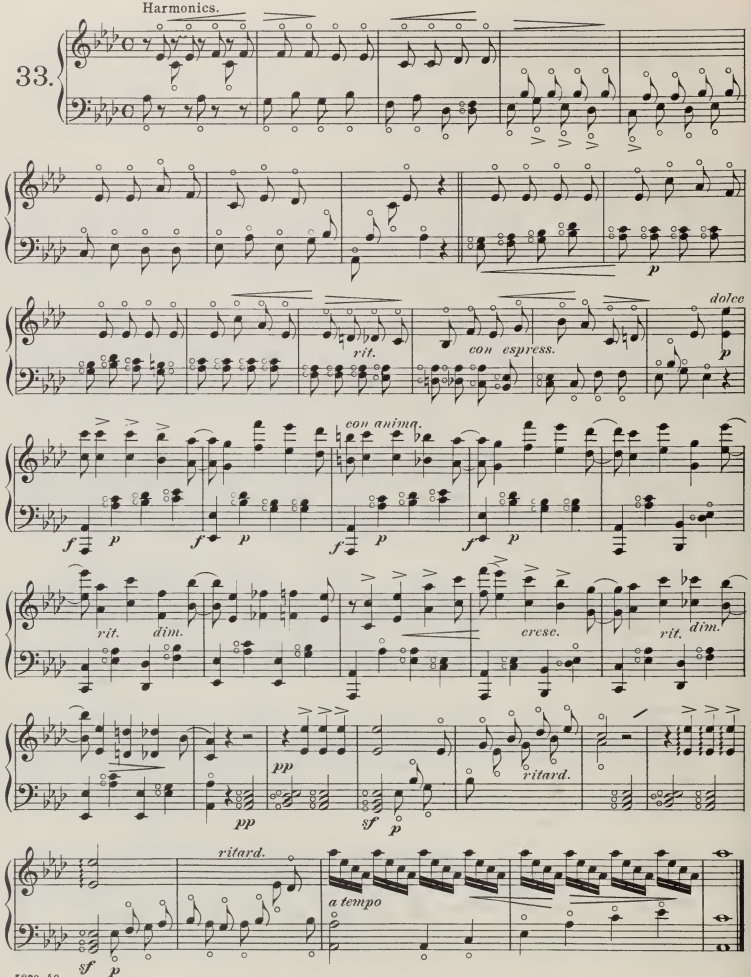
Moderato.

sempre sostenuto.

32.



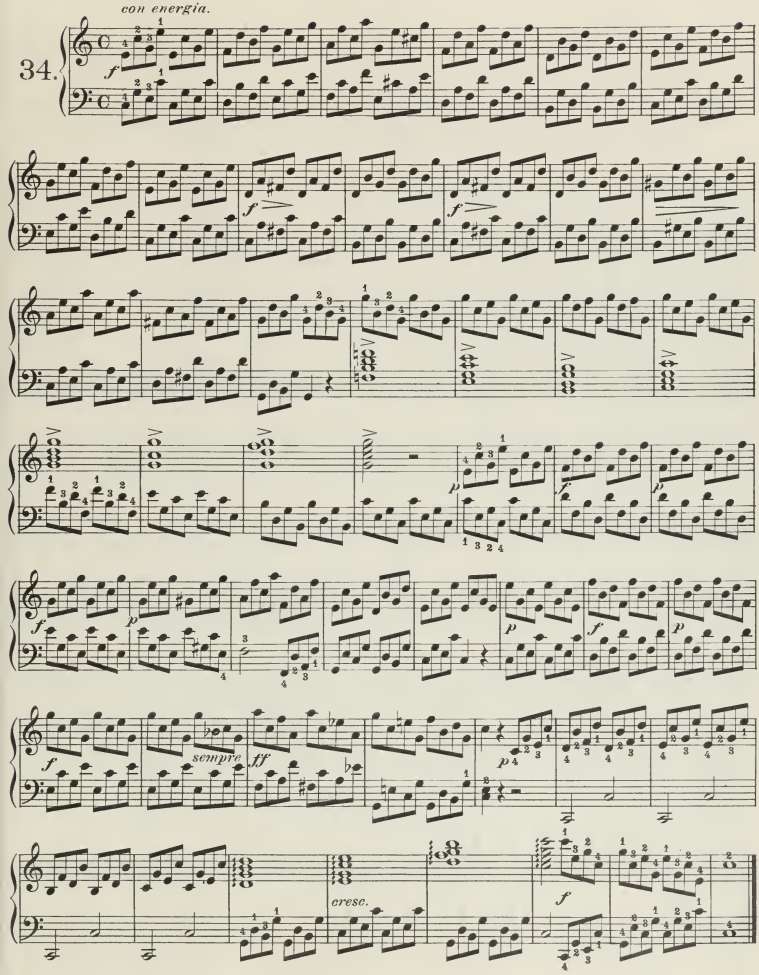
Andante grazioso, non troppo lento.

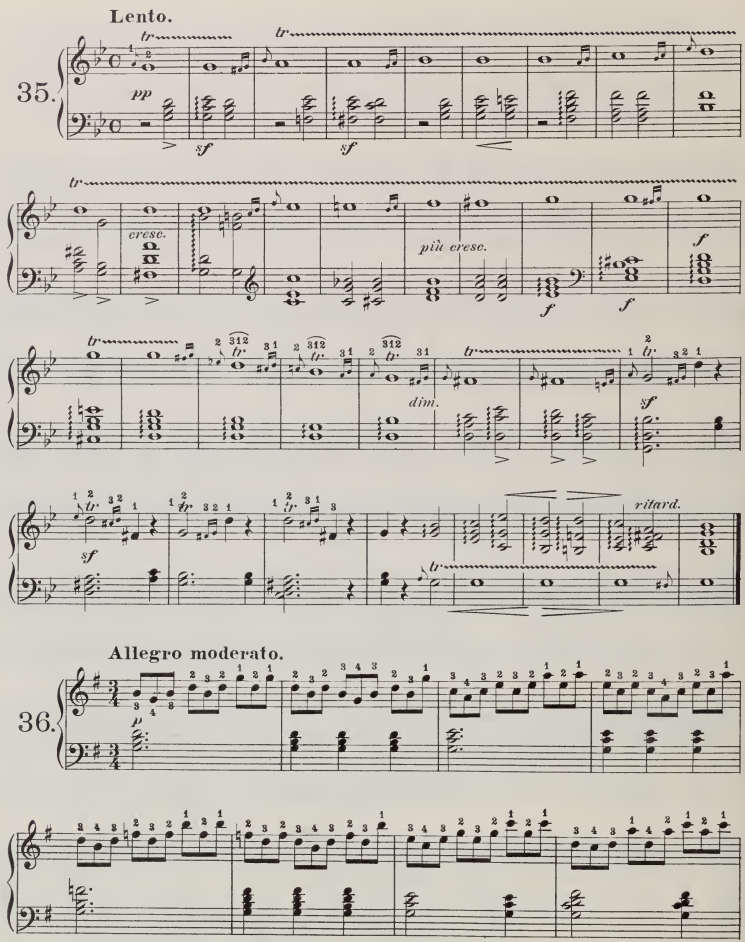


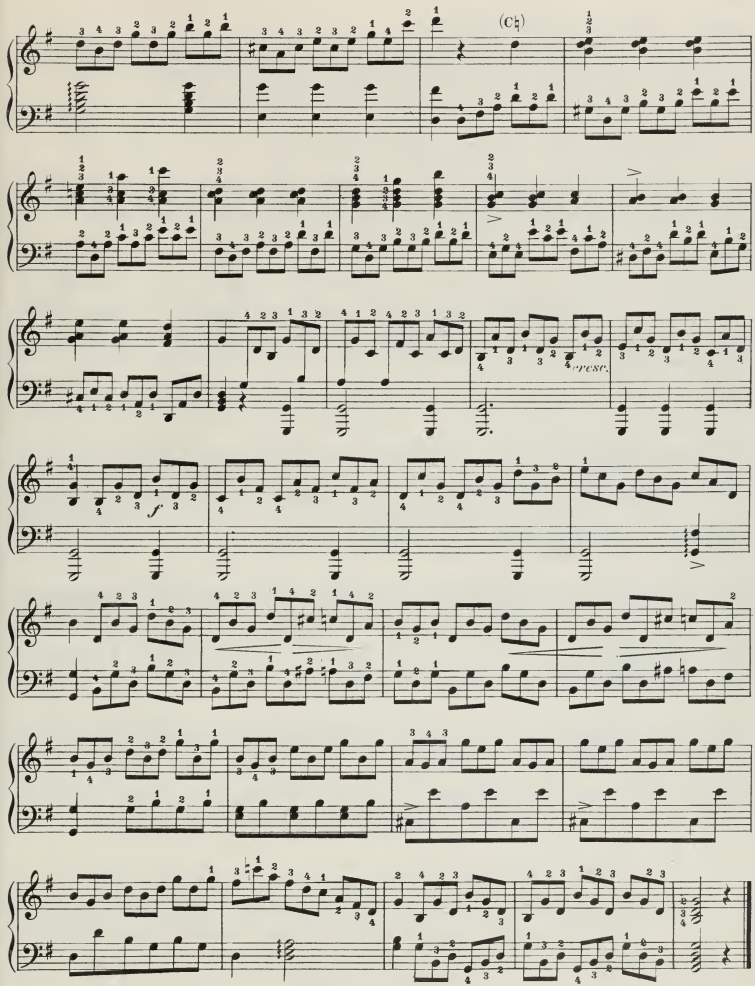
Allegro.

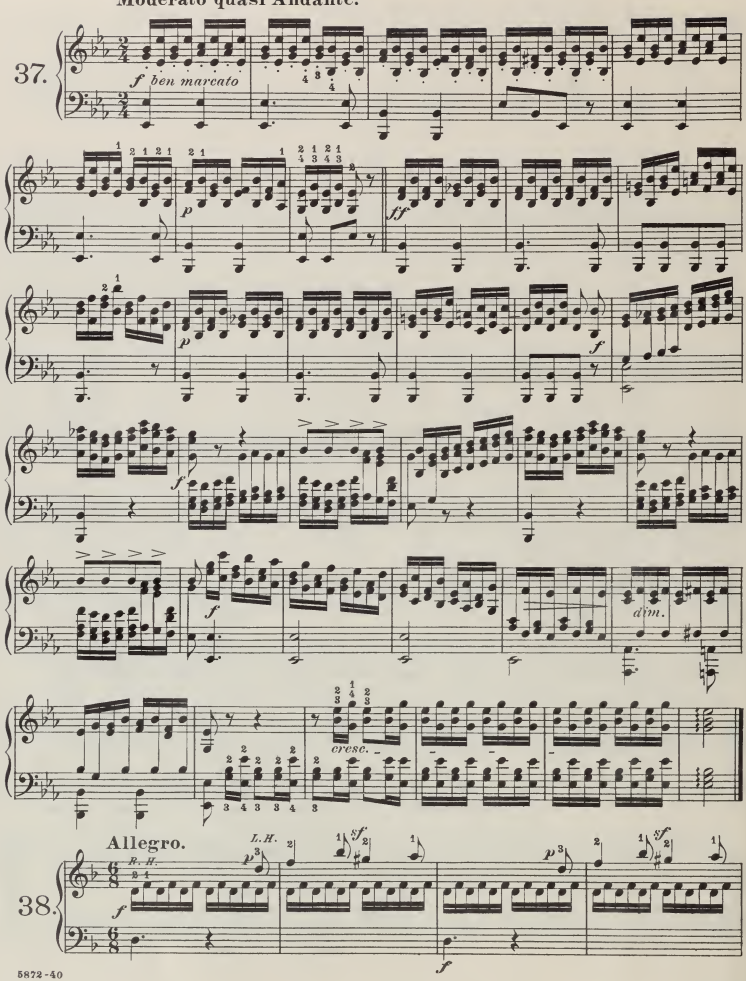
con energia.

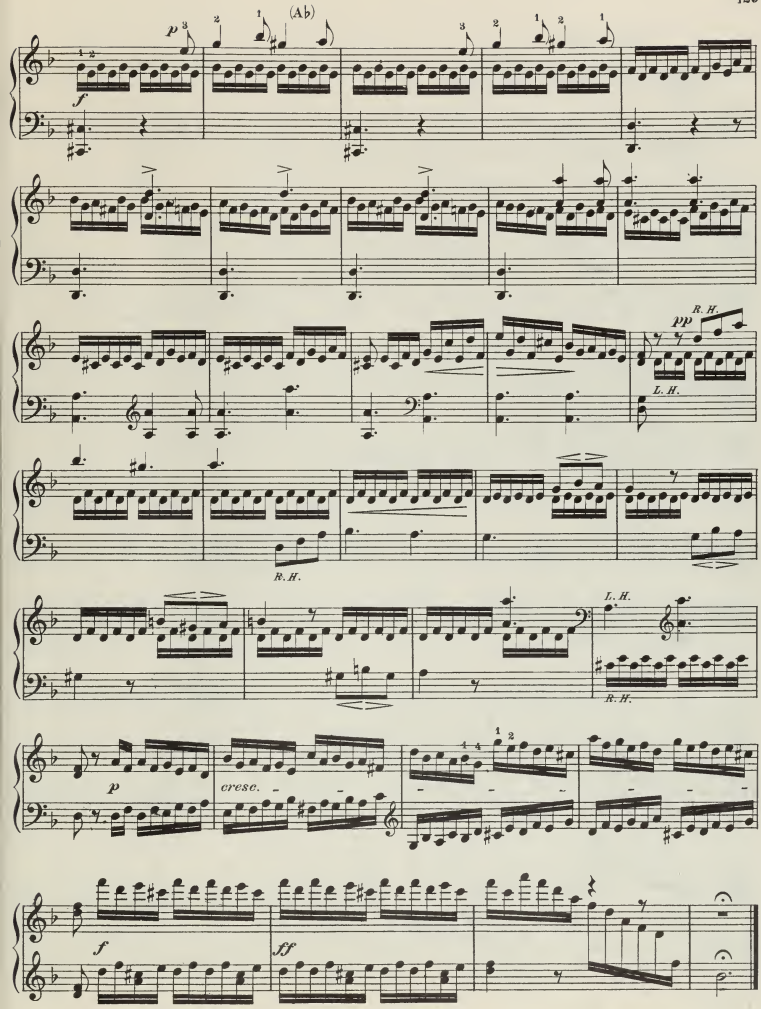
34.

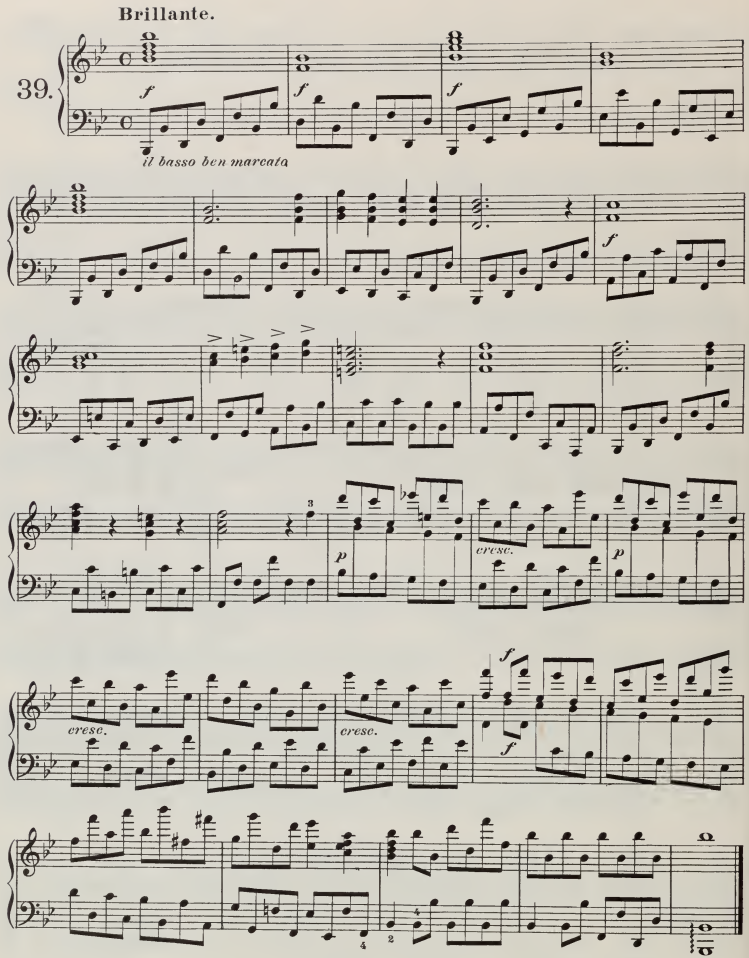



Lento.
35.
tr
pp
sf
cresc.
più cresc.
f
dim.
sf
ritard.
Allegro moderato.
36.
p


(C♮)
cresc.
f

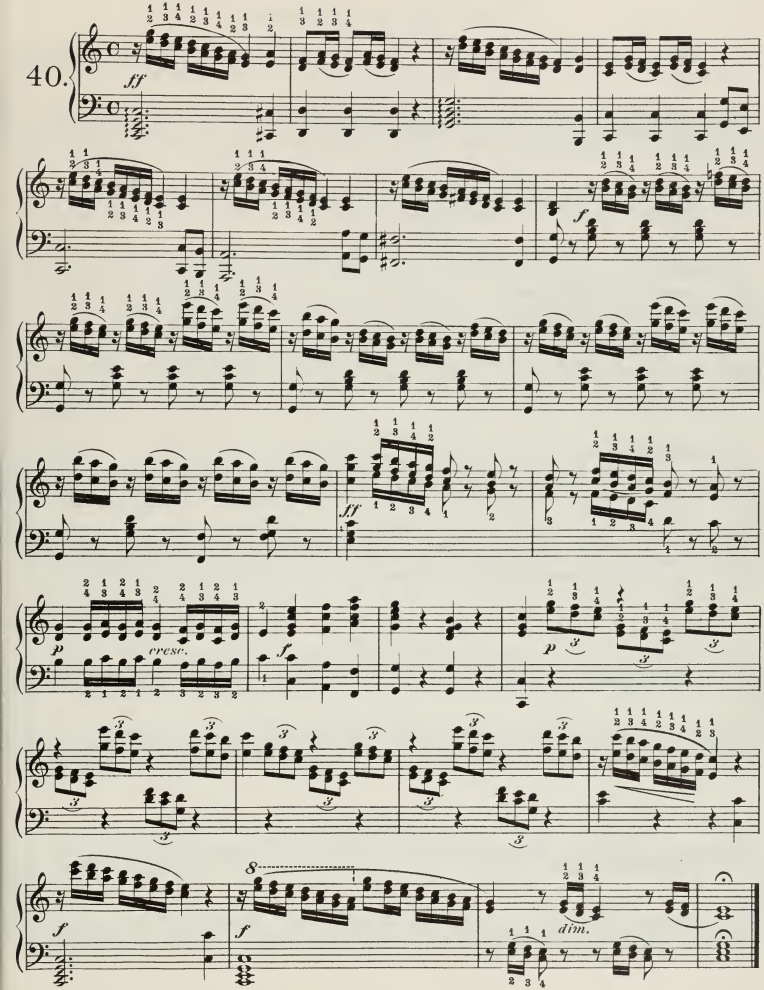

Moderato quasi Andante.
37.
f ben marcato
p
ff
p
f
f
f
dim.
cresc.
Allegro.
38.
R. H.
L. H.
f
p
sf
p
sf
f


(Ab)
p
f
pp
R. H.
L. H.
R. H.
L. H.
R. H.
p
cresc.
f
ff


Brillante.
39.
f
il basso ben marcata
cresc.
p
cresc.
cresc.
f

Moderato.

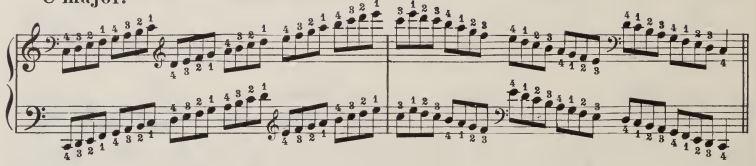
40.



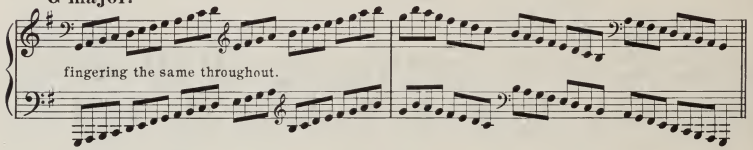
The Major Scales.

Charles Oberthür.

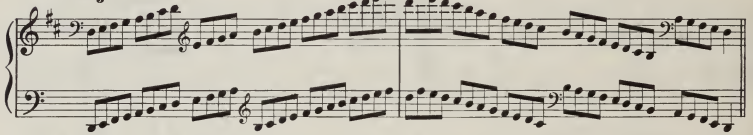
C major.



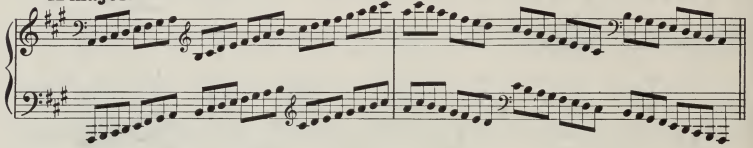
G major.



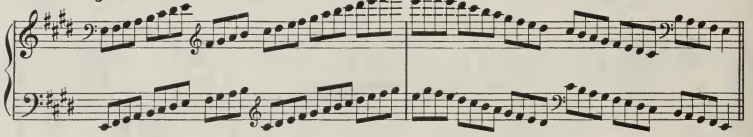
D major.



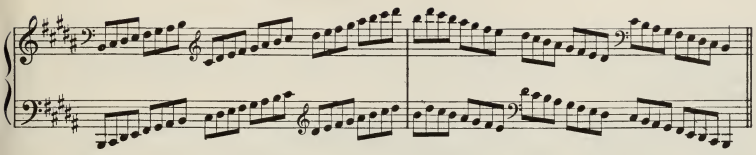
A major.



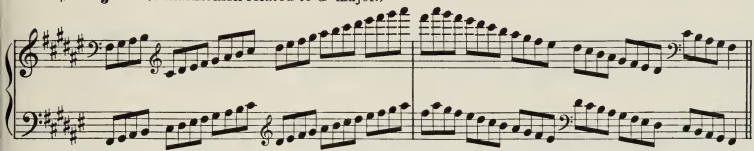
E major.



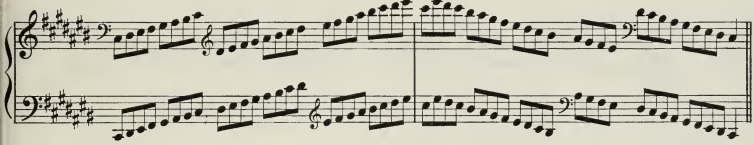
B major. (enharmonish related to C♭ major.)



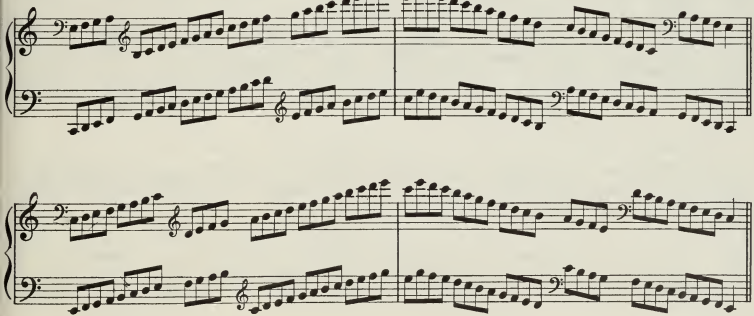
F♯ major. (enharmonish related to G♭ major.)



C♯ major. (enharmonish related to D♭ major.)



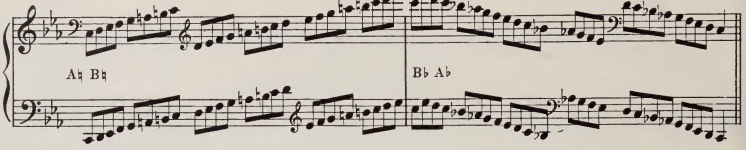
It will be advisable to practice these scales also in different keys, in tenths and sixths according to the following examples in C major.



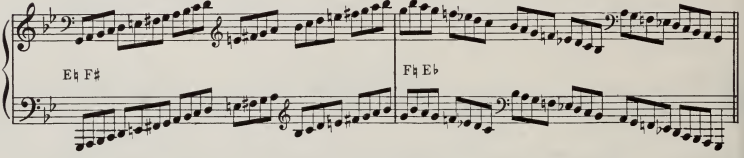
The Minor Scales.

In the ascending minor scale the 6th and 7th degrees are raised by a semitone, but in the descending scale these notes thus raised are lowered again to their normal state — In the following scales the Pedal marks above the staff, are those necessary for forming the key — whilst those inside refer to the accidentally raised notes.

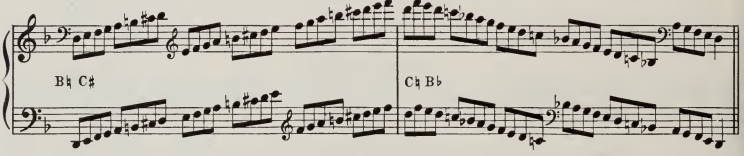
C minor. (D♮ C♮ F♮ G♮)



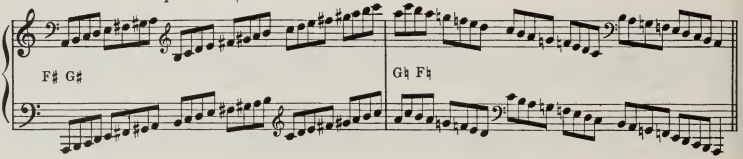
G minor. (D♮ C♮ F♮ G♮ A♮)



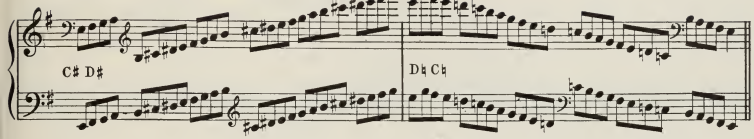
D minor. (The previous pedals and E♮)



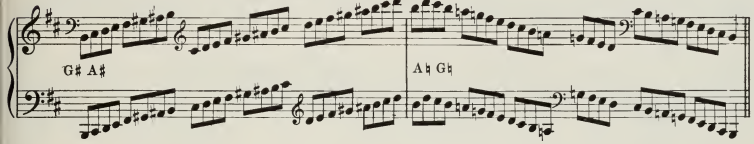
A minor. (All pedals at ♮)



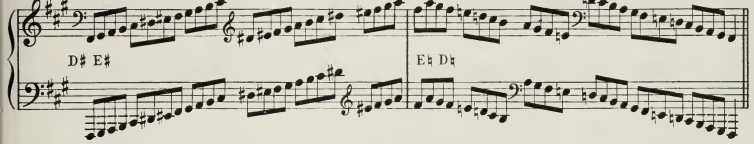
E minor. (add F♯ to the former Pedals.)



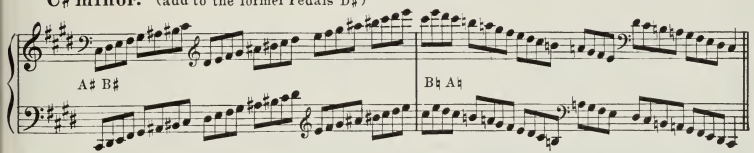
B minor. (add to the former Pedals C♯)



F♯ minor. (add to the former Pedals G♯)

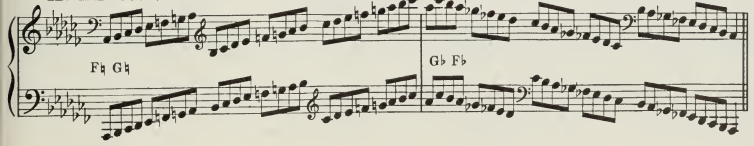


C♯ minor. (add to the former Pedals D♯)

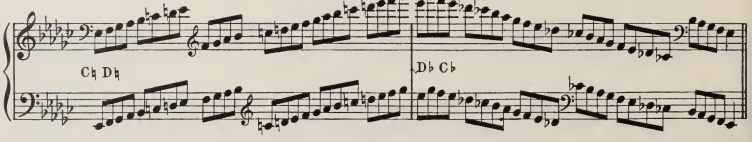


A scale in G♯ minor cannot be used on the Harp, instead of it, its relative minor key of A♭ may be substituted.

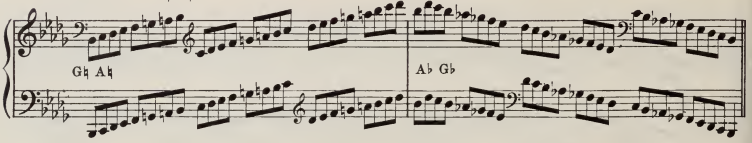
A♭ minor. (all Pedals at flats.)



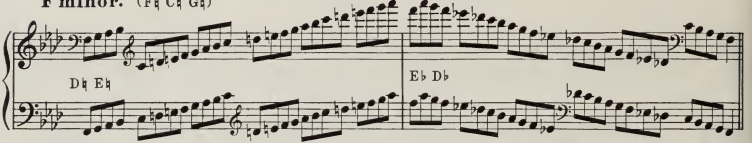
E♭ minor. (F♮)



B♭ minor. (F♮ C♮)



F minor. (F♮ C♮ G♮)

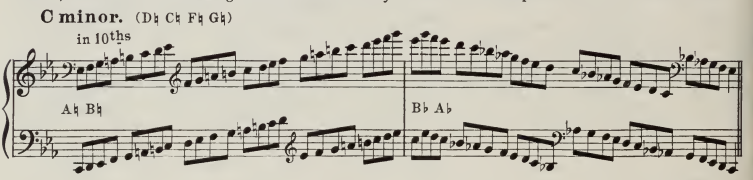


These are all the Major and Minor scales practicable on the Harp.

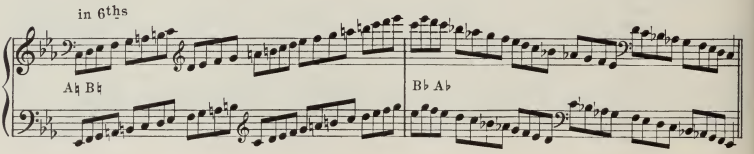
It need hardly be said that like the Major scales, also the Minor scales may be played in tenths and sixths, of which the following scale in C minor may serve as an example.

C minor. (D♮ C♮ F♮ G♮)

in 10ths

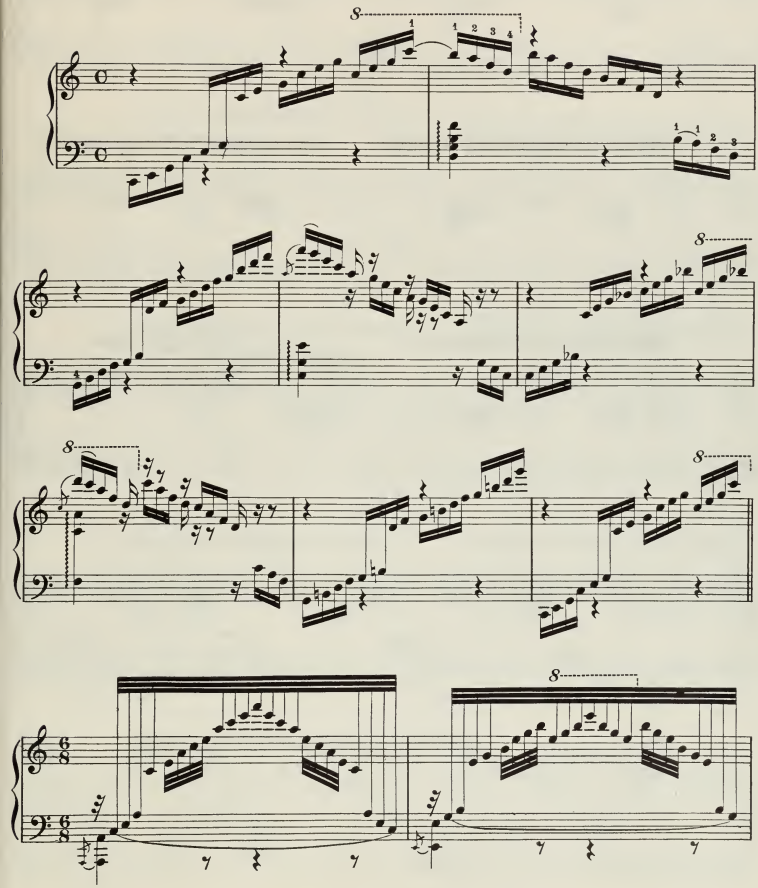


in 6ths



Studies in Arpeggios

in Major and Minor keys.



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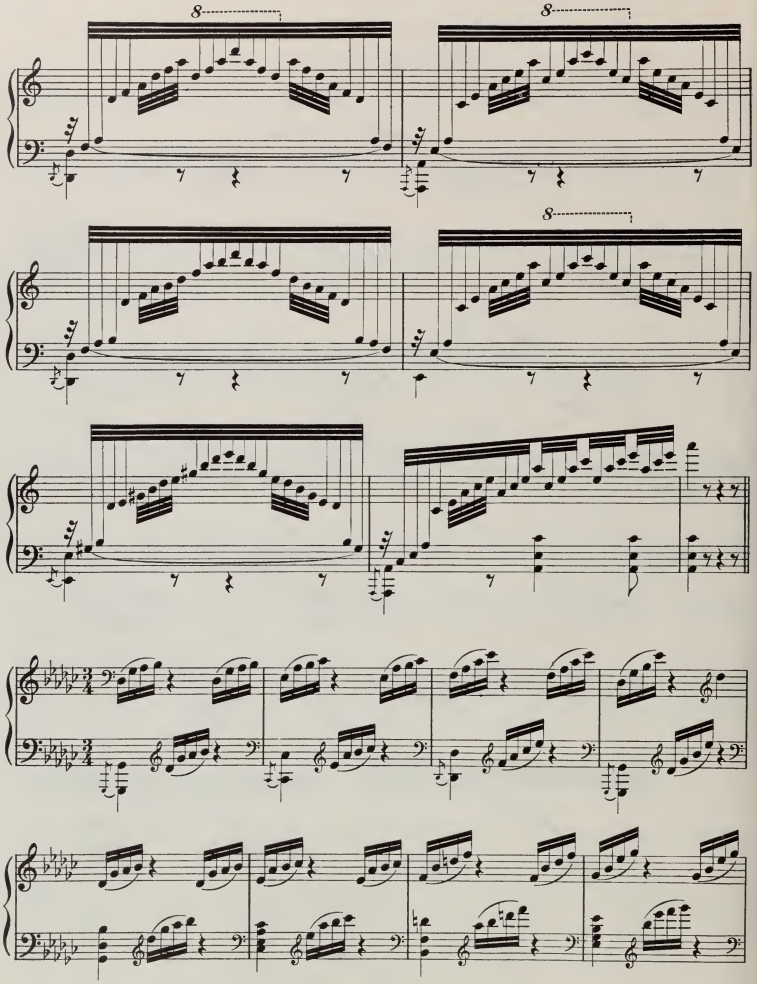
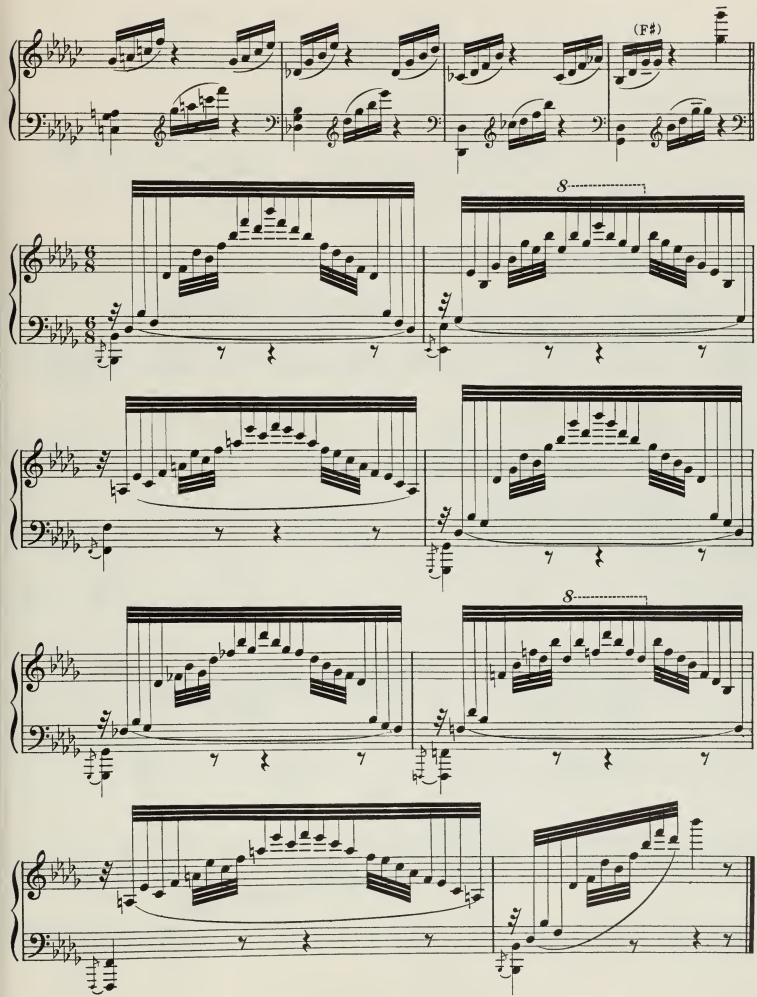


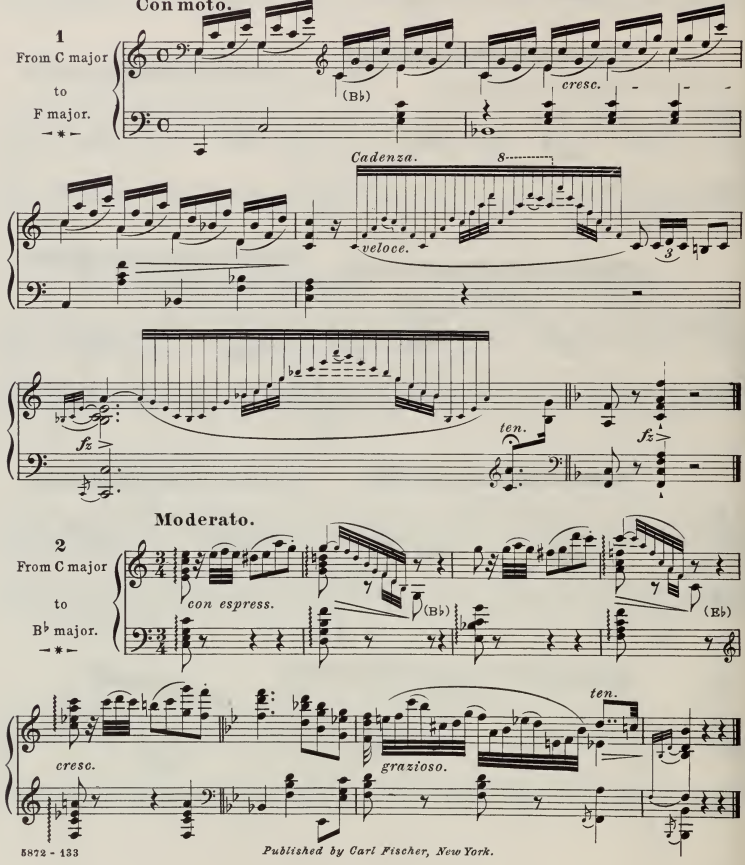

(F♯)
8
8

TWENTY FOUR PRELUDES

MODULATIONS FROM ONE KEY TO ANOTHER.

BY

CHARLES OBERTHÜR.



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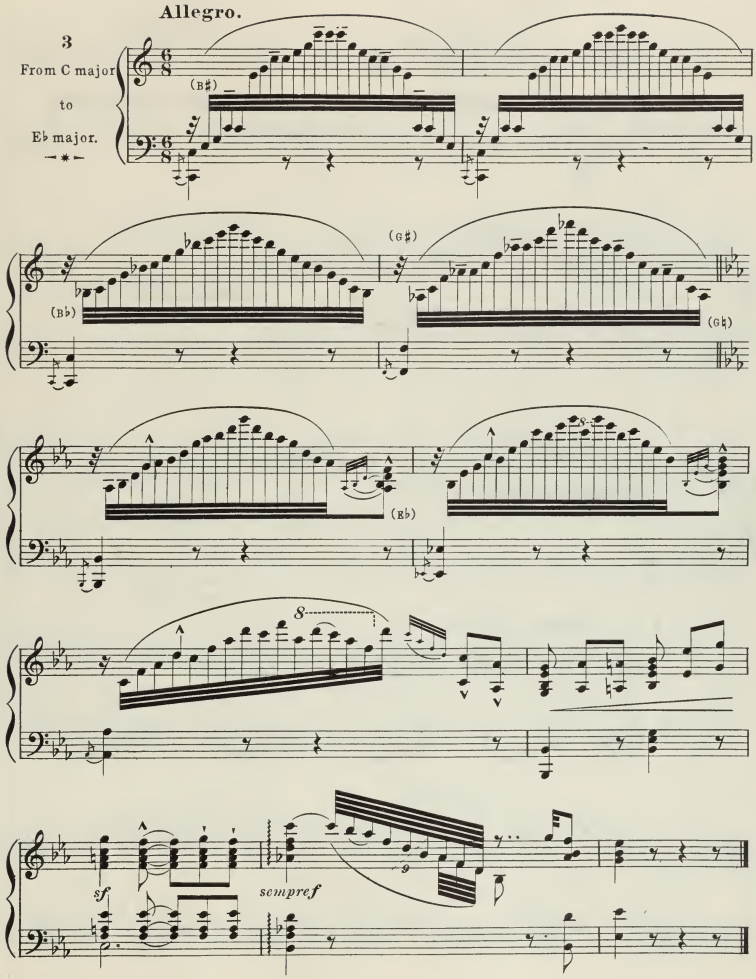
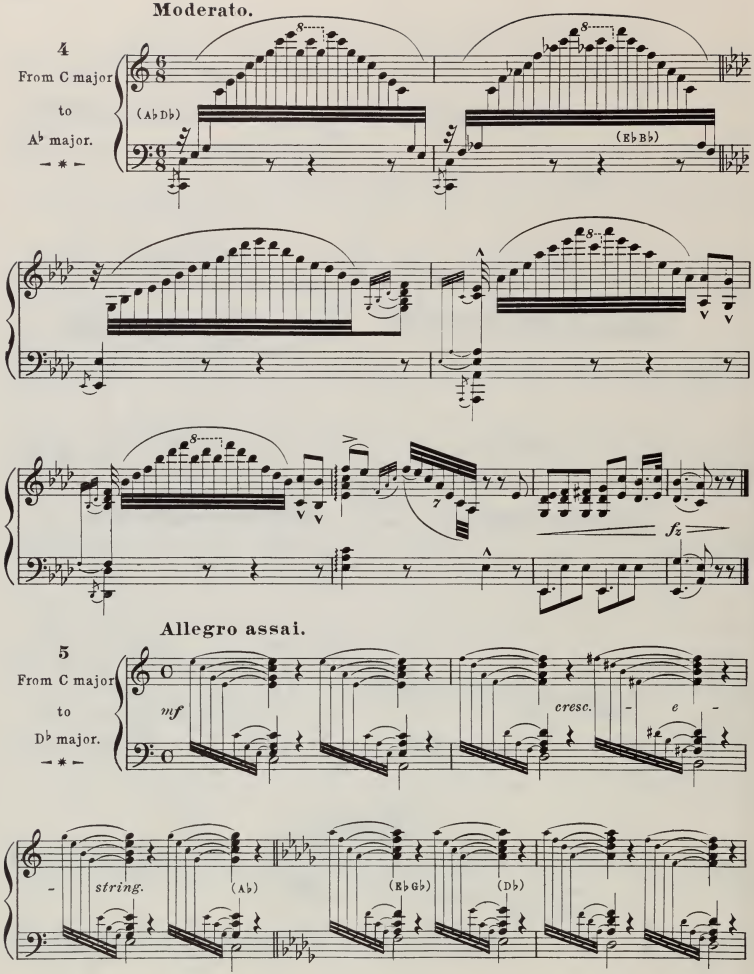
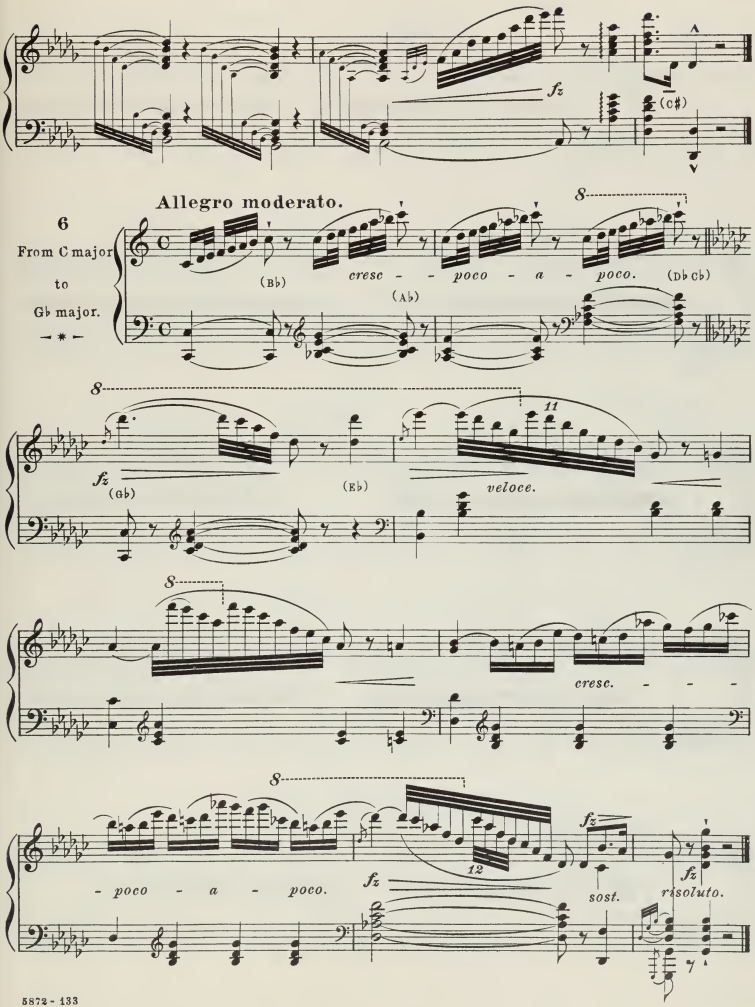
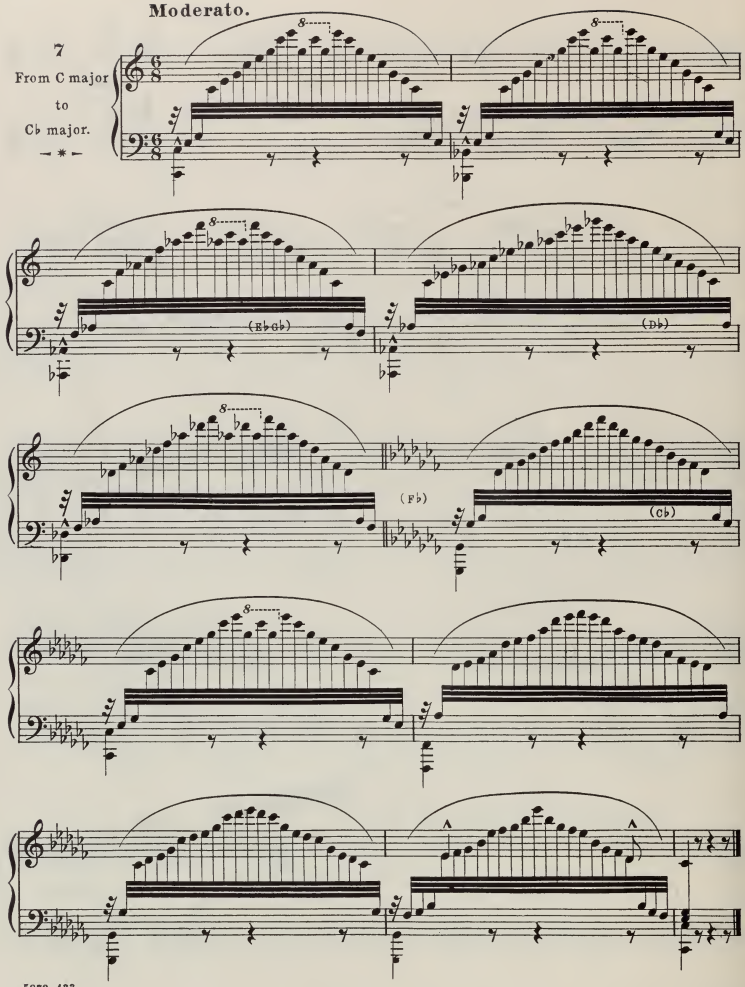
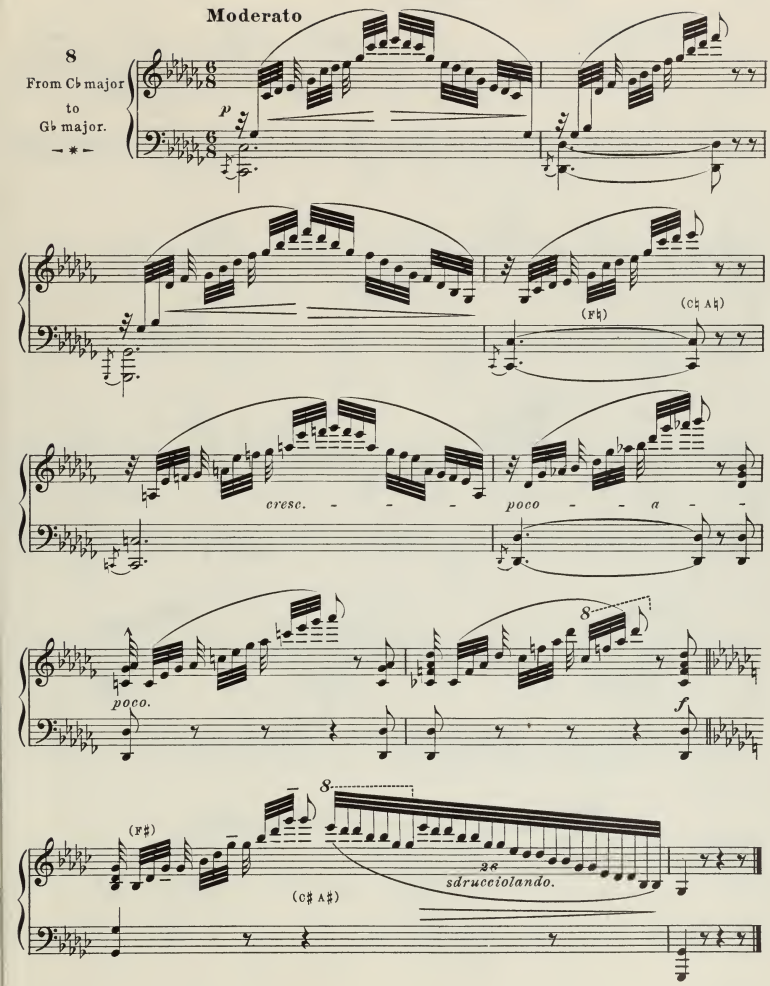
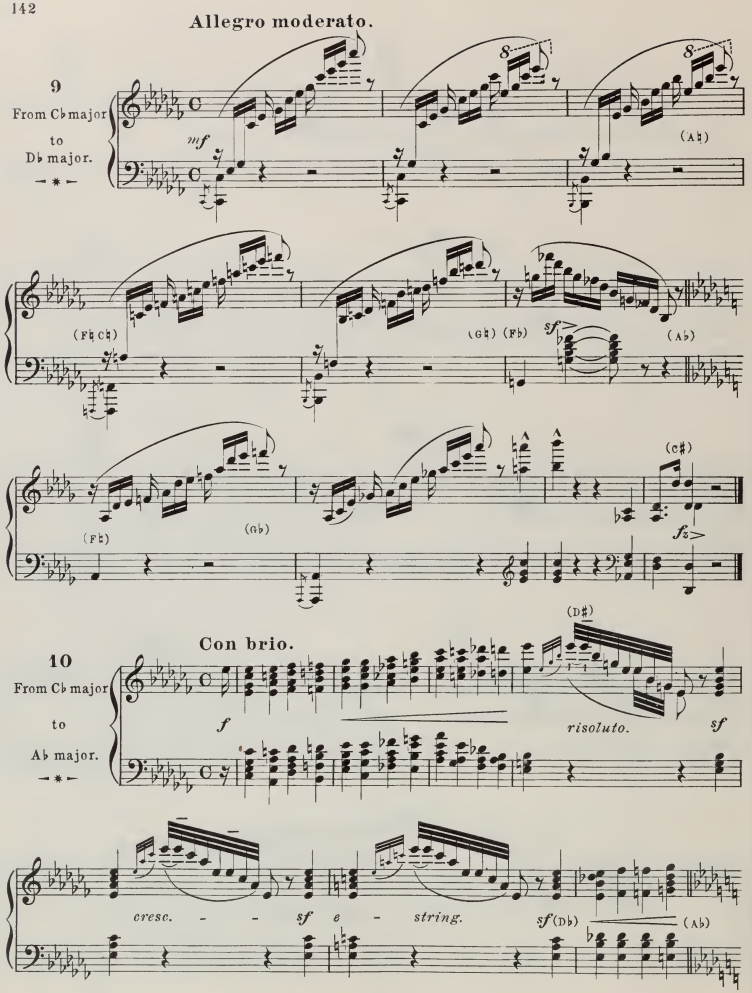

Allegro.
3
From C major
to
E♭ major.
(B♯)
(B♭)
(G♯)
(G♮)
(E♭)
8
sf
sempre f
9

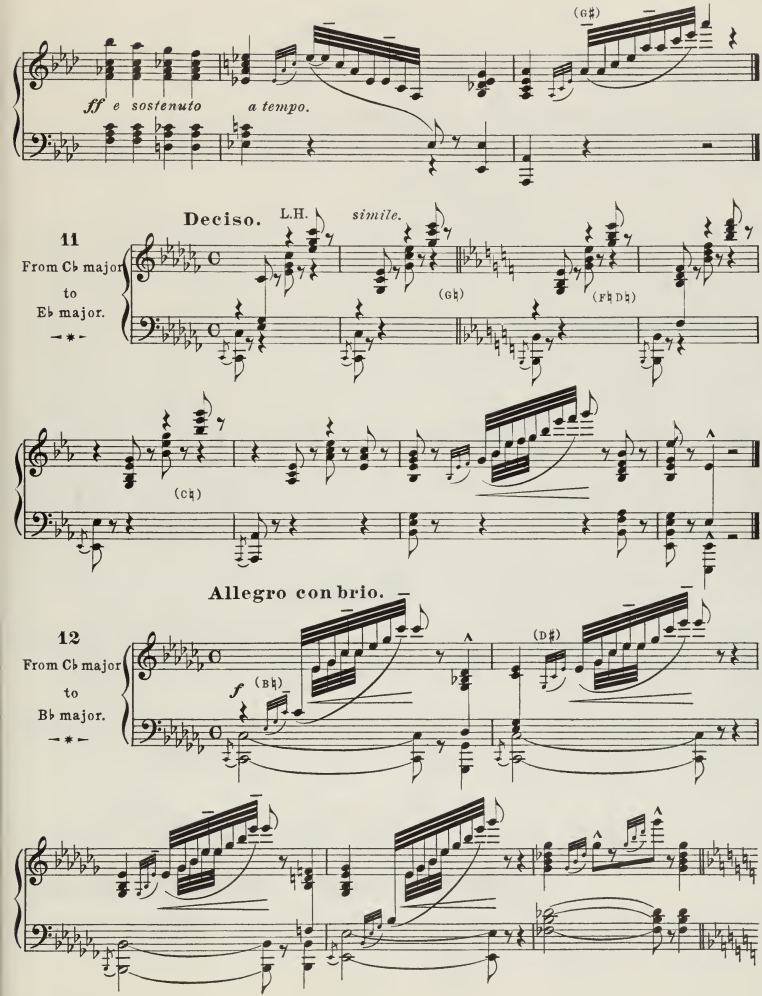

Moderato.
4
From C major
to
A♭ major.
(A♭ D♭)
(E♭ B♭)
Allegro assai.
5
From C major
to
D♭ major.
mf
cresc.
e
string.
(A♭)
(E♭ G♭)
(D♭)

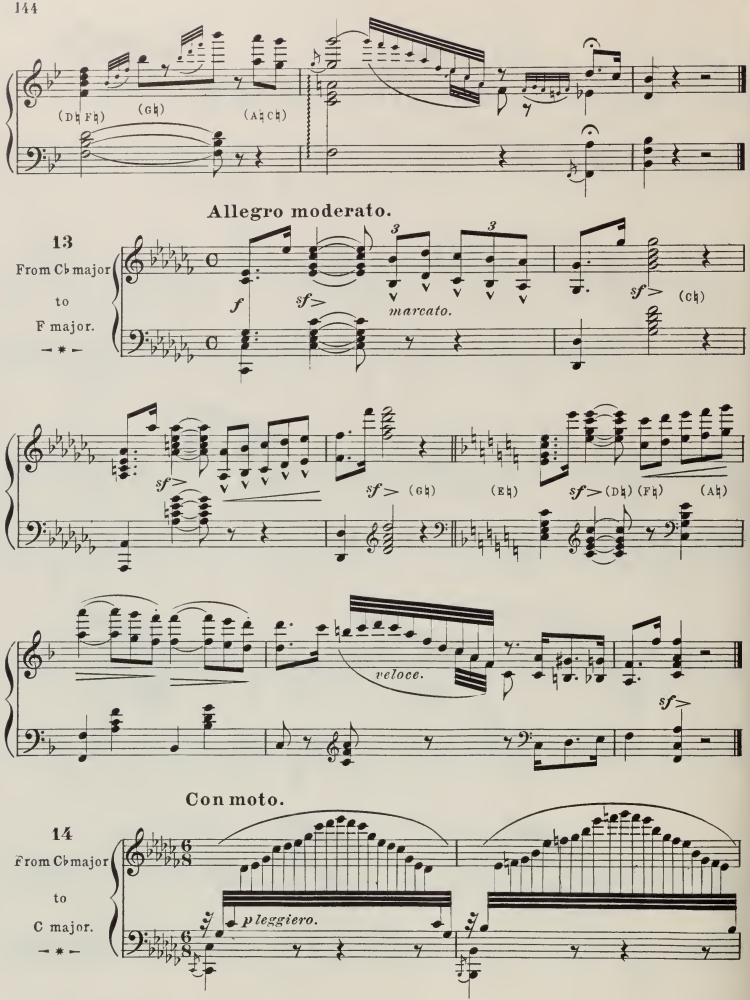

fz
(C♯)
A
Allegro moderato.
6
From C major
to
G♭ major.
(B♭)
cresc - - poco - a - poco.
(D♭ C♭)
(A♭)
8
fz
(G♭)
(E♭)
11
veloce.
cresc. - - -
- poco - a - poco.
12
sost.
risoluto.

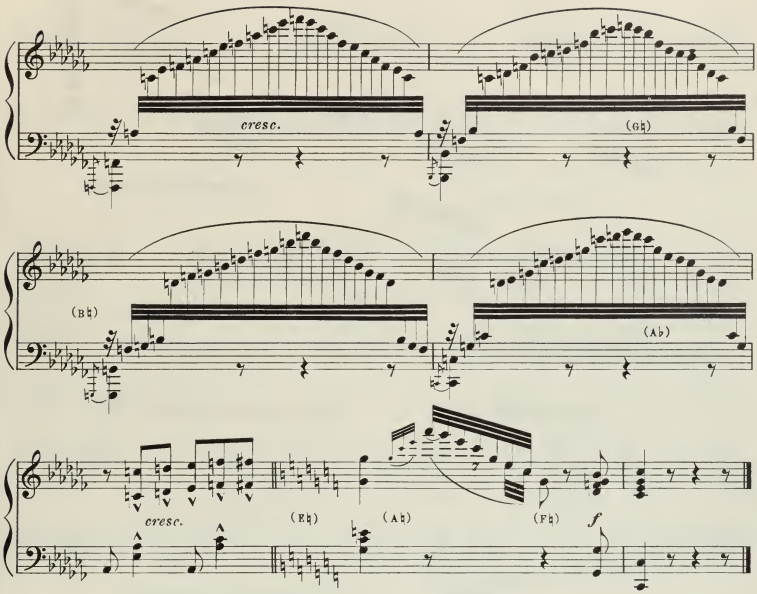

Moderato.
7
From C major
to
C♭ major.
(E♭G♭)
(D♭)
(F♭)
(C♭)

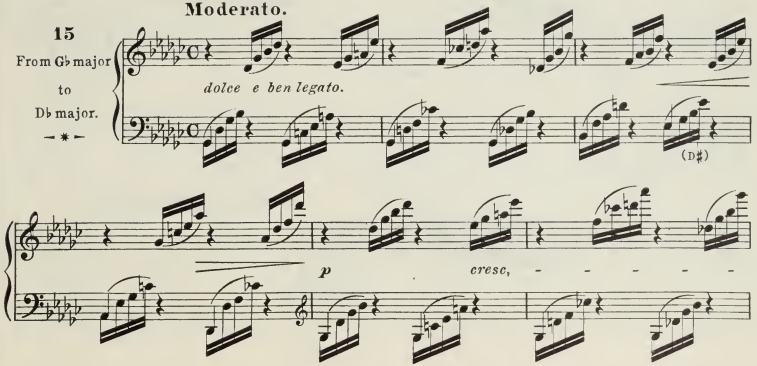

Moderato
8
From C♭ major
to
G♭ major.
p
(F♮)
(C♮ A♮)
cresc. - - - -
poco - - a - -
poco.
8
f
8
(F♯)
(C♯ A♯)
26
sdrucciolando.

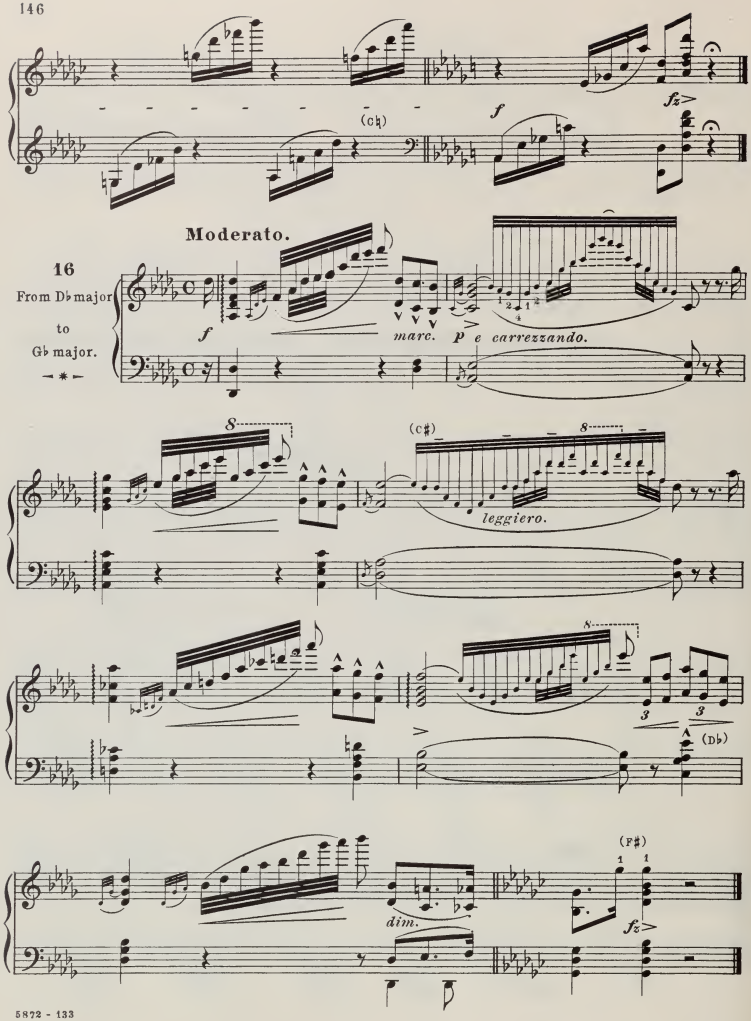

Allegro moderato.
9
From C♭ major
to
D♭ major.
mf
(A♮)
(F♯ C♮)
(G♮) (F♭)
sf
(A♭)
(F♮)
(G♭)
(C♯)
fz
(D♯)
Con brio.
10
From C♭ major
to
A♭ major.
f
risoluto.
sf
cresc. - - sf e - string.
sf (D♭)
(A♭)

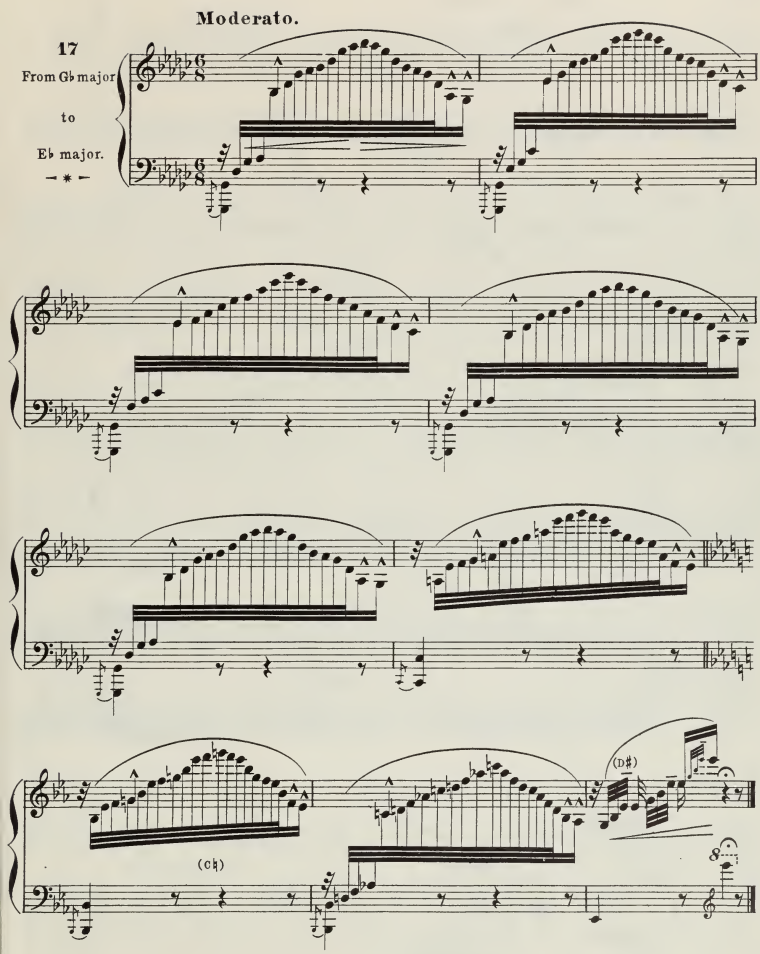

(G♯)
ff e sostenuto
a tempo.
Deciso.
L.H.
simile.
11
From C♭ major
to
E♭ major.
(G♮)
(F♮ D♮)
(C♮)
Allegro con brio.
12
From C♭ major
to
B♭ major.
f
(B♮)
(D♯)

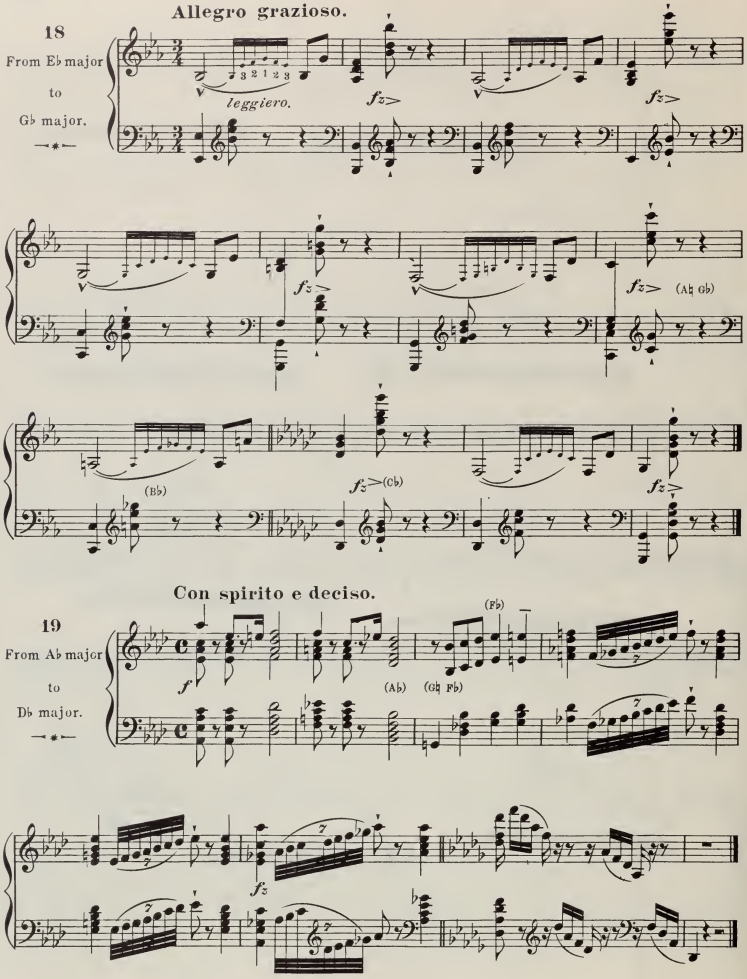

(D♮ F♮)
(G♮)
(A♮ C♮)
Allegro moderato.
13
From C♭ major
to
F major.
f
sf>
3
3
marcato.
sf> (C♮)
sf>
sf> (G♮)
(E♮)
sf> (D♮) (F♮)
(A♮)
veloce.
sf>
Con moto.
14
From C♭ major
to
C major.
p leggiero.


cresc.
(G♮)
(B♮)
(A♭)
cresc.
(E♮)
(A♮)
(F♮)
f


Moderato.
15
From G♭ major
to
D♭ major.
dolce e ben legato.
(D♯)
p
cresc.


(C♭)
f
fz
Moderato.
16
From D♭ major
to
G♭ major.
f
marc.
p e carrezzando.
8
(C♯)
leggiero.
3
(D♭)
dim.
(F♯)
fz


Moderato.
17
From G♭ major
to
E♭ major.
(D♯)
(C♮)


Allegro grazioso.
18
From E♭ major
to
G♭ major.
leggiero.
fz
(A♮ G♭)
(B♭)
(C♭)
Con spirito e deciso.
19
From A♭ major
to
D♭ major.
f
(A♭)
(G♮ F♭)
(F♭)
fz

Con moto.

20

From D♭ major to A♭ major.

dolce e espress.

(C♯)

(D♯)

21

From A♭ major to G♭ major.

mf

(E♭)

8

8

Allegro.

22

From G♭ major to A♭ major.

mf

cresc. *poco a poco.* (C♮)

fz

Allegro moderato.

23

From A♭ major to E♭ major.

dolce e legato.

cresc. (G♮)

(A♭)

risoluto.

fz

Con moto.

24

From E♭ major to A♭ major.

mf dolce.

(D♯)

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